

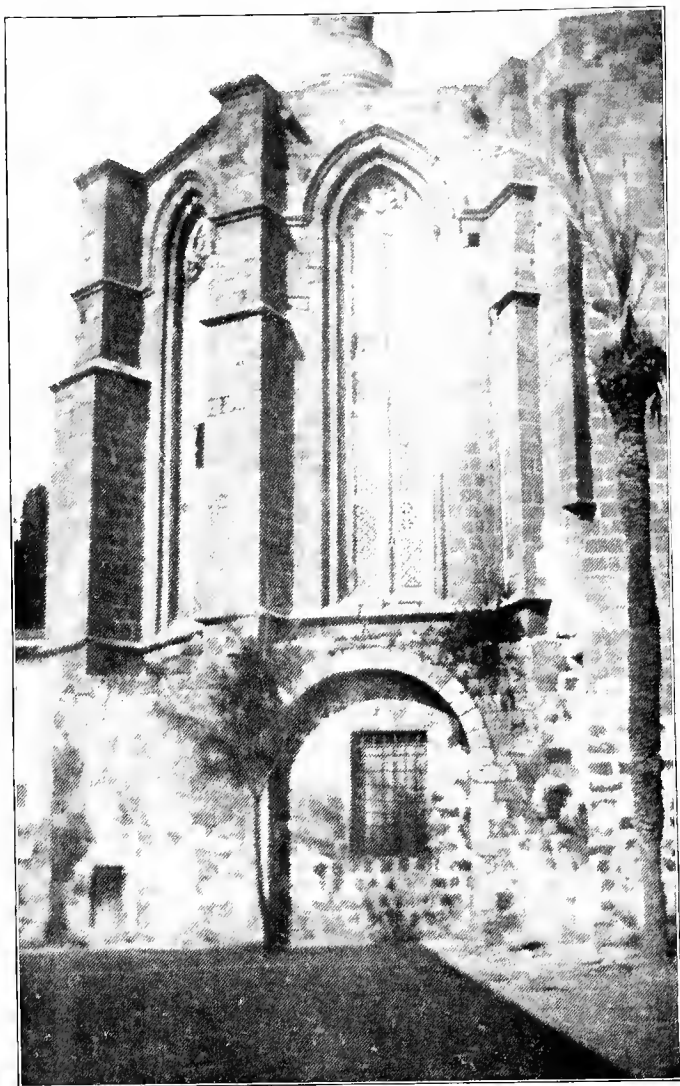
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NICOSIA.



S. CATHARINE'S CHURCH.



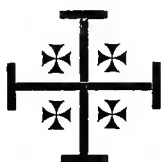
A DESCRIPTION  
OF THE  
**Historic Monuments of Cyprus.**

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STUDIES IN  
THE ARCHÆOLOGY AND ARCHITECTURE  
OF THE ISLAND  
WITH  
ILLUSTRATIONS FROM MEASURED DRAWINGS  
AND PHOTOGRAPHS.

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BY  
GEORGE JEFFERY, F.S.A.,  
*Architect.*



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## MANUSCRIPT PLANS.

Manuscript maps and drawings of the island abound in the Portulanos of the middle ages but they convey little information as to its internal geography. One of the most interesting of these is the Portulano of Agnese in Bib., S. Marc, Ven., of the XIVth century.

## II. ANCIENT DIVISION OF THE COUNTRY.

The earliest local administration of Cyprus of which we have positive historical evidence is that of the mediæval feudal kingdom. Under the Byzantine, Roman, and earlier governments the island was ranked as a "Theme," or a "Senatorial province," or by some other title usual at the period, and administered accordingly. The feudal kingdom of European character was established in the island in the XIIth century; it was apparently divided into twelve baronial counties.

The Venetian Administration of Cyprus, appointed by the Signory of the Republic, took over the government of the island without in any way changing its territorial or local arrangements. The division of the land into fiefs was retained from the former feudal kingdom, but many, if not most of these fiefs, seem to have been changed from hereditary into life-tenures, or appointments. It would appear that in addition to certain feudatories of the mediæval kingdom, such as the Count of Tripoli whose possessions lay in the neighbourhood of Aschio (modern Asha), the family of Perez, Counts of Carpasso, and others, the greater baronies were continued as districts administered by officials called "Civitani" or Captains appointed much in the manner of modern district commissioners. In each of the villages of a district was stationed a "Castellano" (the modern "mukhtar.")

The twelve baronial counties represented to some extent the fifteen "Nahiehs" of the Turkish arrangement of modern days.

Carpasso (premier barony of the kingdom held hereditarily by the Giustiniani family of Venice, heirs of the Perez).

Nicosia (the city of Nicosia and a radius of nine miles around).

Famagusta (the city with six miles around).

Limassol.

Paffo (held hereditarily by the Contarini family of Venice).

Cerines (modern Kyrenia).

Salines  
Masoto } (probably representing the modern Larnaca district.)

Messaria.

Avdimn.

Crusocco (modern Khrysokhou).

Pentaia (probably representing the modern Nahiehs of Lefka and Morfu, the Bay of Morfu is still sometimes called the Bay of Pentaia).



Where these baronies continued hereditary the "Fattore" or Captain would be appointed by the noble family resident in Venice.

Nicosia was administered by a "Viscount," appointed biennially by the "Rettori." The local "Captain" of Limassol was also appointed by the "Rettori," but the Captains of Famagusta, Paffo, Salines, and Cerines were appointed direct from Venice.

The supreme administration consisted of a Lieutenant-Governor and his two "Consiglieri" who were called the "Rettori" of the kingdom. The "Proveditore"\* (military administrator) and two "Recevetori" (Receivers General) completed the council of six which replaced the former Royal Court with its Constable, Seneschal, Chamberlains, etc. All the members of the Council of six resided in Nicosia with the exception of the Proveditore, whose ruined palace still stands in the centre of Famagusta. A curious ceremony was observed every year on Christmas eve. On that day the feudal court of the ancient kingdom of Cyprus and Jerusalem was held in Nicosia by the two Receivers General, representing the feudal lordship over the island of the Serene Republic. Certain of the feudatories still did homage as in the days of the Lusignans with symbolic presentations of spurs, capons, falcons, etc.

The division of the island into counties according to the mediæval feudal system seems to have been retained by the Turks until the beginning of the XVIIIth century, the only difference being the substitution of a district of Sivori in place of the two counties of Messaria and Famagusta. This arrangement is represented on a map of "*Le Beylerbeylick ou Gouvernement de l'Isle de Chypre, à Paris par le Sr. Moullart Sanson MDCCXX.*"

Under the Turkish administration of the island in the XVIIIth century, Cyprus was divided into sixteen administrative districts. (M. de Vezin, H.B.M. Consul for Aleppo and Cyprus, 1776-1792). These were subsequently reduced to six in number :—

- |             |                   |
|-------------|-------------------|
| 1. Nicosia  | 4. Famagusta      |
| 2. Larnaca  | 5. Paphos (Ktima) |
| 3. Limassol | 6. Kyrenia.       |

Nicosia, Famagusta and Kyrenia, which belong to the eastern division of the island are still full of the interest which attaches to their mediæval history and foundation. They still possess imposing monuments of an artistic value, and present a mediæval aspect in spite of the disastrous wars to which Cyprus was subject during the later middle ages.

With the three other towns of Larnaca, Limassol, and Paphos it is far otherwise. In addition to the devastation of mediæval warfare and the Turkish conquest, earthquakes seem to have affected at all times the western division of Cyprus much more

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\* This officer was only occasionally appointed, see list of Proveditori in the chronology.

than its eastern shores. The earthquakes of later times, as far as they are recorded, seem to have been very prevalent during the Venetian occupation of the XVIth century, and at this time the shocks which so much injured the cathedral of Nicosia, probably laid the western towns in complete ruin. In 1735, an earthquake is said to have killed 200 Turks in St. Sophia, Famagusta, (Drummond).

### III. MODERN DISTRICTS AND PRINCIPAL TOWNS.

#### NICOSIA DISTRICT.

During the mediæval Latin occupation of Cyprus the district surrounding Nicosia, the capital of the island, was known as the "Viscontado di Nicosia." It embraced an area within three leagues, or nine miles, of the city, and corresponded to some extent with the present Nahiehs of Deyrmenlik and Dagh. The "Viscontado" survived on the French maps until so late as 1720. Nicosia district is the largest of all the administrative divisions in the island, and within its boundaries may be found all the most varied physical conditions of Cyprus. On the north and south it is bounded by mountain ranges which enclose the well wooded and fruitful valleys of Kythrea, the Marathasa, and the upper courses of the Pedias River, whilst the central plain surrounding Nicosia presents the barren *steppe* character of Central Asia, diversified with large tracts of arable land. Several torrent beds of great width occupy part of the Morfu Nahieh; the Pedias torrent in a different way has cut deep *canyons* in the flat loamy levels of the Messaoria plain, and in winter time its stream gives a sense of life and animation, which the presence of flowing water always confers.

In the course of a day's ride from the height of Troödos (6,000 ft.), down to the sea level at Morfu, widely distinct characteristics in the village life may be observed; and the student will be attracted by many survivals from ancient times (especially amongst the mountains) of manners and customs, and such poor art as the villagers have ever possessed.

On the up-lands winter snow has to be considered, and an abundance of suitable timber induces the villagers to build their houses and little mountain churches in a curious style more suggestive of Switzerland than of the Levant. High pitched gables of ponderous wood work with roofs covered with brown tiles; large timber framed barns, and projecting wooden galleries, harmonise with the tree-covered mountain landscape, and serve to remind the European visitor irresistibly of home. But as the low lying country is approached the more usual Byzantine village with its little church of vaulted or domical construction becomes the predominant feature in the landscape of the countryside.

The higher slopes of Troödos seem even yet to shelter traces of a primeval time, and this may not be impossible seeing that until the British Occupation in 1878, the greater part of the mountain range was unknown even to the natives (*vide* Von Loher's adventures on Troödos in 1876). During the past quarter of a century the country has been opened up with roads, and the desperate characters who formerly took refuge in this inaccessible region have entirely disappeared.

Certain portions of the Nicosia District have particular names originating in physical and historical peculiarities. The "Marathasa Valley" is singular for the richness of its vegetation, possibly an inheritance from the mediæval period when the valley formed one of the most valuable endowments of the cathedral chapter of Nicosia. The "Soli District" is an area of still unexplored ruins and necropoleis stretching around the south-east side of Morfu Bay, where Greek colonists of a remote past attracted to the "island of copper" for commercial purposes, have left behind them many traces of genuine Greek culture. The "Tylliria" is a somewhat vague region of mountains and valleys in the extreme west of Nicosia District, where various races seem to have settled at different times: this is supposed to be the poorest and least civilised part of the island at the present day.

#### LARNACA DISTRICT.

This district, perhaps the best known to the passing visitor, is the least attractive region of the island. It consists of barren chalky looking plains covered with a scanty vegetation, and diversified in a few places by the presence of curious flat-topped hillocks with sloping sides some hundred or more feet high, which mark the extent of the alluvial denudation of the former land-levels. The road between Larnaca and Nicosia affords anything but a pleasing impression of the island to the newly arrived visitor, but the district possesses some pleasing scenery on its western side towards Limassol.

#### LIMASSOL DISTRICT.

This district resembles Larnaca as far as the coast is concerned, but inland the foot hills of the Troödos Range give it a variety and beauty which compensate for the chalky barrenness of its southern portions. The Kilani neighbourhood is particularly beautiful, and the Troödos pine forests are remarkable.

#### FAMAGUSTA DISTRICT.

The eastern side of the island is divided into two regions very different in character. The Famagusta District proper, as its name implies, is remarkable for its sandy dunes on the sea coast;

inland the soil is a light sandy loam of excellent quality for agriculture, and at the same time easily turned into the crude bricks with which the villages are invariably built.\*

The Carpass Peninsula is of stony character diversified with hills and valleys, and the villages have a sufficiently substantial appearance, and some attempts at domestic architecture are perceptible.

#### PAPHOS DISTRICT.

The western extremity of the island is but thinly peopled, and in previous times it seems to have been comparatively deserted. During the Roman epoch the town of Nea Paphos was of a certain importance, and its ruins would repay investigation, but as far as at present known there is nothing of a special local character about them. The district is mountainous and diversified.

#### KYRENIA DISTRICT.

The Kyrenia District is probably the most visited by the tourist in Cyprus. The beauty of the scenery forms a charming setting for the romantic ruins of the ancient castles which crown the hills, and the famous Abbey of Bella Paise. The district may be said to consist entirely of one-half of the mountain range which forms the northern shore of the island. The villages are as a rule built of stone and have some pretension to domestic architecture. Some of the hills contain strata of marble from whence the hard cipollino used in Nicosia Cathedral and many other monuments of the island was probably quarried. In recent years an attempt has been made to re-open the quarry near Koutsoventis but the demand for the marble is too small; it can be imported cheaper from Italy.

### IV. THE VILLAGES.

The condition of the villagers at the time of the Venetian Occupation is carefully described by Fra Stefano di Lusignano. The Venetian Government seems to have attempted some reforms, but the mass of the population continued in a state little better than slavery. The villagers were divided into two main classes—Parici and Lefteri. The Parici worked the land of their feudal lord and divided the produce, the villager taking two-thirds, the lord one-third. In addition the Parici paid a poll-tax of 50 bezants. The villager and his property continued to be at the absolute disposal of the feudal lord, but the Venetian Signory prohibited

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\* The rains of winter turn all the Messaoria plain into a morass of impassable mud—an impediment to communications which is referred to in the mediæval chronicles; the construction of the present highroads has much altered the character of the country.

the sale of villagers as had previously been the custom, and permitted only the interchange of individuals between different feuds. Under certain circumstances the Parici were able to obtain their freedom by purchase.

The Lefteri were freedmen who cultivated feudal land but received from five-sixths to seven-eighths of the produce. They also owned their own land.

By the title "Albanians" seems to have been intended a body of mercenary troops or gendarmes imported into the island for its defence against the corsairs and pirates.

The Albanians receiving pay were not permitted to cultivate the land, but they could become Lefteri on withdrawing from the gendarmerie.

In studying the immediate historical past of Cyprus it is evident that the social conditions of the villagers have always been very poor and uncultured. Domestic arts and crafts are represented by little or nothing of importance remaining from any period. A few "cassoni" or dower chests with rather well executed low relief carving of birds and flowers in a curious conventional and invariable pattern, may be found in peasants' houses. They date from perhaps the beginning of the XIXth century they are invariably executed in Caramanian pine which admits of very little delicacy of execution. Nothing else of an artistic character is noticeable in the Cypriot mud houses. House doorways are occasionally decorated with a moulded arch in stone, but little else is attempted of architectural character.

Many of the old villages of Cyprus have entirely disappeared owing to plague, war, famine, and perhaps changes in the physical conditions of the country during the last few centuries. Historical references to the village life and the rural population of the country are unfortunately very meagre, and the chroniclers rarely ever mention the localities ravaged by invaders or the pestilence except in a general way. Previous to the XVIth century the historical references to now existing towns and villages are vague and uncertain in the majority of cases, and afford little more actual information than the notices contained in the writings of geographers and historians of a classic age.

## V. THE VILLAGE CHURCHES.

On entering an old village church in Cyprus, the attention is at once arrested by the extreme difficulty of estimating the age of the building. Byzantine Art which admits of hardly any development also admits of very little classification or criticism. In Cyprus the indigenous Byzantine-Gothic of the middle ages has been affected very perceptibly by the imposing cathedrals and churches erected by European architects in Famagusta, Nicosia,

and Limassol during the palmy days of the Latin kingdom. Animated by such examples the village masons have adopted an approximate imitation of the European Gothic in details of carving and decoration, although the plans of their buildings have no relation to the Gothic style or method of construction. Village and monastic churches with decorative features and masoncraft evidently copied from Latin models are of course easily identified as being no older than the XIVth century, but it is specially remarkable in Cyprus that these mediæval types of ornament and design have continued in use until almost the present day.

With regard to buildings which may be older than the XIVth century it is exceedingly difficult to form an opinion. They can only be securely identified when they have evidently been added to or repaired during the XIVth century, *e.g.*, Monastery of Absciti, Monastic Church of St. Hilarion, and a few others.

The Pseudo-classic or Renaissance is not represented to any very appreciable extent in the village churches, except in one way, and that is in the design of the iconostasis dividing off the "bema" or chancel from the nave. During the XVIth and subsequent centuries almost every church in Cyprus seems to have been provided with a new iconostasis of an all prevailing pattern. The framework of Caramanian pine supporting the "icons" is invariably carved in scrolls of vineleaves, birds, etc., forming cornices which are supported by trefoil arches, slender renaissance pilasters, and grotesque figures of different kinds. The whole iconostasis is generally painted blue, the relief carving being gilded. Mediæval woodwork from more ancient screens may occasionally be discovered used up in the construction of examples of a later date.\*

The almost total absence of inscriptions and dates on the older buildings is very remarkable in Cyprus. During the Gothic period sepulchral memorials in village churches (evidently imitated from the current fashion in the town churches) were not uncommon, but few if any of these survive in an unutilated condition. Since the close of the XVIth century the custom of burial within churches has entirely ceased.

The few dates observable on churches are often very misleading, they usually refer to some repair or rebuilding. The inscriptions on the iconostasis are also, as a rule, in reference to the icons or to some renovation of the church and do not mention the original building.

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\* It should be noted that before the XVIIth century the iconostasis was not necessarily the closed up partition between Bema and Naos as is usual in the modern Orthodox Church. To judge by a few surviving examples the screen resembled the ordinary rood-screen of an European church. It is perhaps reasonable to suppose that the desire of the primitive Christianity to screen off the Sacred Mysteries from the vulgar and profane gaze should have developed under the incubus of a hostile government faith into the present system of erecting a solid separation between the Holy Place and the public congregation.

Latin churches of the XIIIth and XIVth centuries can of course only be discovered in the older villages. In the Carpass Peninsula several ruined churches exist which appear to belong to some period of settlement of Latins from the principalities on the opposite coast during the XIIIth, and possibly the XIIth, centuries. During the flourishing period of the Latin Kingdom many important monasteries of the Western Church were founded all over the island, but with the exception of Bella Paise few of them survive, even in a ruined state.

Small seigneurial chapels attached to the "Casali" or villages seem to have been common. Many of these still exist in consequence of their having become the property of the Moslem authorities in 1571. They were generally turned into mosques for the use of the new settlers, the original village church being retained for the use of the "Riyahs" or Christians who were permitted to remain.

Due partly to their subsequent use, the seigneurial chapels are as devoid of inscriptions or dates as the Orthodox village churches. In a few cases these chapels are attached to the village churches or monasteries, *e.g.*, Kiti, Ay. Ioannis Kalopanayotis, etc.

A Latin church may usually be distinguished from an Orthodox by the position of the niche at the side of the altar. In the Latin rite this niche is the "piscina" for ablutions on the south side; in the Orthodox church the niche is on the north side and is the "altar of prothesis" or credence. Latin churches are never of the cruciform plan, or domical construction.

Under the Venetian Administration the property of the village churches would probably vest as at present in the local church committee. The Bishop and his Archimandrite then, as now, having a voice in the application of funds devoted to the maintenance of church buildings within the diocese.

The cathedral and collegiate establishments of the Western Church have hardly any parallel in the East. The Orthodox Bishop of a diocese may change his residence according to circumstances, and he occupies as a rule some house within the inclosure of a monastery. In this way any church called "Metropolis" may be merely one used as a Bishop's church at a certain period.

At the present day the church committee of a village elects a treasurer of the local ecclesiastical property who is responsible for its maintenance.

The building and rebuilding of churches is very often carried out by voluntary labour on the part of the villagers.

The village churches of Cyprus as we see them at the present day are either the faded ghosts of once gorgeously decorated little sanctuaries, or the bare whitewashed barnlike structures on a larger scale of the last three centuries.

During the Latin Domination, as has already been remarked, the condition of the villagers seems to us at the present day but a modified slavery, at the same time art developed in an imitative manner, and the beautiful edifices of the Latins built in Famagusta, Nicosia, and Limassol during the XIVth century became models for the Orthodox to imitate and emulate.

The Byzantine method of building in Cyprus bears no comparison with the mediæval European mason-craft. Rough rubble walls, clumsily planned arrangements and attempts at covering spaces with the most defective vaulting are worthily consummated by grotesque efforts in sculpture. Architectural art, with a very few exceptions, may be considered non-existent but for the presence of the imitative style already referred to peculiar to those countries, such as Cyprus, where the Latins of the XIIIth and XIVth centuries planted their colonies and their culture. The "beehive" dome, and the method of construction which it involves is the only speciality of the East; almost every other architectural detail seems to have a Western origin.

On the other hand the peculiar genius of the Byzantine Church in the matter of mural painting was particularly vigorous under the Latin Domination. At that period each village had its more or less minute cruciform church surmounted with the inevitable dome. Externally the little temple was as plain as the surrounding mud houses, although built of less perishable material. But within the dark interior a display of decorative colour offered to the minds of the half-savage peasantry ideas of the supernatural which a later age would hardly appreciate.

On the north and south walls were usually painted as large as life, and sometimes much larger, figures of St. George or other military heroes of the primitive church, on preposterous looking horses, with marvellous landscapes and impossible buildings.

A gigantic Michael sometimes looms in the obscurity of the north wall, with all that impressiveness which colossal size always conveys even in a rude type of art. The vaulted ceiling was usually reserved for pictures—experience possibly proving that a little distance improves the view. The dome, the crowning feature of these little churches, was reserved for a colossal bust of Christ in the act of benediction. Below this were sometimes ranged small panels containing busts of the twelve Apostles, the pendentives between the dome and the supporting arches were filled in with small pictures. All this decorative painting in crude primary colours was to some extent rich and effective owing to the exceedingly dim light in which it was seen. These primitive attempts at pictorial art now look poor and deplorable exposed to the open daylight amongst crumbling ruins and heaps of debris.

During the Venetian Administration there was probably a complete cessation of all church building of a Latin description. The beautiful buildings of the XIVth century continued in use



where Latin communities survived, but the Mamluke invasion of 1425 swept away all the Latin monasteries and only in the three cities of Nicosia, Famagusta, and Limassol did the Venetians reinstate the Dominicans and Franciscans in their former convents.

The last two centuries of the Latin Domination when the influences on culture were entirely Italian, are marked by a great development in the imitative architecture of the village churches. Copying the models surviving from the XIIIth and XIVth centuries the Cypriot masons adopted the finely cut masonry and thin mortar-joints, and the "Flamboyant" carving of the cathedrals and churches of the three Latin cities. They even built "Metropolis Churches" in Nicosia and Famagusta close to the old Latin cathedrals in evident rivalry with them, and with details copied from them with precision.

The social conditions of the Cypriot peasantry had evidently very much improved under the Italian Administration, but owing perhaps to the smallness of the European resident population the monumental remains of the period shew hardly any trace of an assimilation of the Renaissance element in art. The principal development was a very radical change in the construction of the buildings. No longer content with the old Byzantine-Gothic cruciform church surmounted by a dome, the later style is based upon a plan of two or three aisles separated by arcades carried on circular columns. The vaulted ceiling of these churches is generally constructed with moulded ribs in the mediæval manner, but often with a carelessness which accounts for the scarcity of surviving examples.

The largest Orthodox building of the Genoese-Venetian period remaining is the ruined "Metropolis Church" of St. George, Famagusta, which almost equals the neighbouring cathedral of the Lusignans in its dimensions. During this period of a great architectural ambition, if not of much development, the remarkable painted interiors of the Byzantine-Gothic were no longer in vogue. In imitation of the Latin style the churches were furnished with intramural sepulchres (a custom foreign to the Orthodox Church in other countries) and when these became wall-tombs the surrounding mural space was decorated in the Italian fashion with coats of arms and icons of the patron saints of the person or family whose tomb formed the *raison d'être* of the decoration.

The Cypriot churches of the XVth and XVIth centuries bore a certain resemblance to the Gothic style in Italy of an older epoch. The interiors no longer decorated completely with painting on roof and walls, were built on a much larger scale with carefully coursed masonry, both internal and external. Round the interior on the ground level was a series of tomb-niches with painted mural decorations rising to about half the height of the walls. The upper part of the walls, the vaulting and the circular columns

carrying the nave arcades were left in plain coursed masonry. In place of the small windows of the older style, large traceried windows resembling the "geometrical" Gothic of Europe were inserted under the vaulting bays. The style of carving and moulding was identical with that of the late "Flamboyant" or "Neapolitan Gothic." Judging by traces, the iconostasis was partly if not entirely of stone. Owing to the walls being occupied by tomb-niches, the stalls which are ranged round the interior of a church of the Orthodox rite are in this new plan placed back to back between the columns of the nave arcade. Remains of church furniture of the XVIth century are exceedingly rare, but fragments of an old iconostasis may perhaps be occasionally found used up in the "restorations" of later days. The almost entire absence of any detail suggesting the Renaissance or Pseudo-Classic styles in village churches even of the XVIth century is one most remarkable fact.

In conclusion it may be as well to refer to the usual or typical planning of an Orthodox church. The ritual arrangements of the past three centuries vary but little in the different countries of that vast communion, although there are traces of a divergence in former times from one universal rule. During the middle ages a church of importance was usually provided with two "bemas" or chancels, one for the altar of the Eucharist, the other and smaller for the altar of Prothesis or preparation. This latter chancel and its altar are invariably on the north side of the main building. As a consequence of this arrangement, at least in Cyprus, there is a tendency to build churches of only two aisles. Whether of two or more aisles the iconostasis is always carried across the whole width of the eastern end of the building. In small churches and chapels the altar of Prothesis becomes a mere wall niche at the north side of the apse. This description will be better understood by referring to the accompanying diagram plans of characteristic Cyprus churches.

In addition to the great iconostasis of the church, there are usually other icon-stands within the building. In the case of monastic churches (which invariably possess some wonder-working icon) there is always an external iconostasis of more or less elaborate character, but of course in masonry, attached to the wall of the church in the centre of the enclosure. This is used on festivals when some particular icon is exhibited for the veneration of a crowd too great to obtain accommodation within the building. A very fine example of this kind of external iconostasis in the form of a doorway exists on the north wall of the "Betestan," Nicosia, between the two doorways on that side of the church.

As already mentioned, one great peculiarity in the planning of Cyprus churches, which distinguishes them from the more usually Orthodox type, is the custom of intramural interments. This custom, however, only endured during the Latin Domination

in the island, and very few of such tombs now remain. They were usually arranged as niches or arched recesses on the floor level in different parts of the external walls. To this mediæval custom may be attributed much of the ruin which has overtaken the buildings of the XIVth-XVIth centuries. The walls pierced at their base by openings of two metres in width have become too weak to resist repeated shocks of earthquake, and as a consequence the majority of village churches which have not been completely rebuilt during the past century are now mere heaps of ruin.

The information derived from local sources and even from the village priests is very scanty and often misleading. A mere oral tradition of names and dedications of churches (often clearly erroneous) is all that can be relied upon. The almost total absence of all inscriptions, excepting those on icons or pieces of furniture (which in themselves are not of a permanent monumental character) prevents any certain identification. Historical documents do not seem to be preserved by the authorities of the Eastern Churches, or if they exist at all they can only be investigated with extreme difficulty. When inquired for, such documents are usually declared to have been destroyed by the Turks at some period of revolution, but the famous story will perhaps be remembered of the European traveller, who found the "pappas" of Mount Sinai in Arabia using the most ancient and precious volumes of their library to keep their feet off the cold stones of their church floor in winter time.

## VI. LIST OF ANCIENT MONUMENTS PROTECTED UNDER THE ANTIQUITIES LAW, 1905.

REVISED TO DECEMBER, 1915.

### *Nicosia.*

1. Tombs and Remains, Tamassos
2. Idalion town site. [Dali.]
3. Soloi town site.
4. Castle of La Cava, Leontari.

### *Larnaca.*

5. Tombs in Old Larnaca.
6. Pyrga, Chapel of the Passion.
7. Tower of Kiti.
8. Bamboula.
9. "Cobham's" Tomb. Old Larnaca.
10. Cape Pyla Tower.
11. Commandery of the Templars, Choirokoitia.

*Famagusta.*

12. Church of St. George the Latin.
13. Church of St. George the Greek.
14. Church of St. Anne.
15. Church of Armenians.
16. Church of Franciscans.
17. Church of Carmelites.
18. Ruins of the Proveditore's Palace.
19. " Bishop's " Chapel.
20. Fortifications of the City.
21. The Citadel.
22. Salamis, Tombs and Remains.
23. Prison of St. Catherine.
24. Byzantine Aqueduct S. Sergius.
25. Tomb at Sotera.
26. Church of Asomatos, Carpass.
27. Castle of Kantara.

*Kyrenia.*

28. Castle of St. Hilarion.
29. Castle of Buffavento.
30. Necropolis of Sandoukopetra (Ay. Irene)
31. Site of Lambousa.
32. The Castle of Kyrenia.

*Limassol.*

33. Amathus town site and necropolis.
34. Lingri tou Deyeni. Randiyi.
35. Limassol Castle.
36. Castle of Colossi.

*Paphos.*

37. Temple site, Kouklia.
38. Tombs, Ktima.

## VII. CLASSIFICATION OF THE HISTORIC MONUMENTS OF CYPRUS.

The earliest races of mankind have disappeared from Cyprus without leaving a trace of their habitations behind. Nothing resembling the palaces of Crete, or the village mounds of Phœnicia, exists in the island. Temple sites, as mere enclosures, without any architectural feature, and countless necropoleis are to be found all over the country. The mud-walled temple enclosures, crowded with grotesque ex-votos were peculiarly characteristic of Cyprus.

The earliest race-type of art seems to be identical in many particulars with that of the Swiss Lake-dwellers of the Bronze Age, and of the early villages unearthed of late years by the Palestine Exploration Society. This art is represented by Bronze Age pottery, not wheel-made, and a few other equally imperishable objects found in graves. Nothing which can be dignified with the title of even rudimentary architecture evinces itself.

The earliest built structures remaining in Cyprus are the tombs of Politico, Dali, Larnaca, etc. These are constructed with carefully squared ashlar masonry and have all the striking resemblance to wood construction so characteristic of a primitive age—they seem to combine ideas derived from a wooden hut and a cave.

The architectural features of these tombs are well pronounced. The famous Ionic volute, so characteristic of Archaic Greek and Assyrian architecture, and supposed by some to be an early mystic symbol of the Tree of Life, or Immortality, occurs in the curious form of a kind of flat pilaster supporting the inclined, tent-shaped slabs of stone forming the roof, or ceiling of the tomb.

Greek painted vases, terra cottas, statues of varied types, etc., etc., evidently imported into the island during the later classic era, have been removed from the ancient cemeteries in immense quantities, but nothing of much artistic value has ever been found.

One of the few large temples of the Greek-Doric style ever built in Cyprus seems to have been near Curium. It is well described by Dr. Ross:—

“They call it 'στὸν Ἀπέλλαν or 'στὸν Ἀπόλλω (Ἀπόλλωνα). I found here plain drums of pillars, 50-70 cm. diameter, and Doric capitals with two very broad and flat bands. A little higher the remains of a large building, with inscriptions on bases of the Ptolemaic era.”

The Romans established the two provincial capitals of the island, of Salamis and Nea Paphos, and marked their sovereignty with the usual Roman temple in each place. These temples were of the average medium size used for provincial towns. The methods of construction are those known as “Roman,” with monolithic columns of granite. At Nea Paphos some Roman columns still stand erect, but it is uncertain if they are *in situ*.

The few examples of Roman art in the form of architectural details found at Salamis are interesting. The famous bull-head capital in the British Museum is perhaps unique. The architectural details scattered about the island in large quantities generally bear a close resemblance to contemporary examples found in Syria.

Baalbek is undoubtedly the *magnum opus* of the Roman Imperial style in these regions, and the Cyprus classic work evidently belongs to the same school of art. The same over-elaboration of minute detail which is characteristic of the mighty temple of the Antonines may be noticed in the details preserved in Cyprus.

Large quantities of much mutilated figure sculpture of a very inferior style of art based on Greek and Roman models, have been found all over the island, chiefly as ex-votos from the temple enclosures. Hardly any of this, however, admits of classification or comparison with the art sculpture of Italy and Greece.

Of the "barrow" or tumulus type of monument, so common in some parts of Europe, very few examples remain in Cyprus. Near Salamis are two or three large specimens which have been partly explored at different times without any particular result.

Perhaps the most interesting objects of art ever found in the Cyprus tombs are the bronze statuettes, and gold ornaments, etc., of classic and Byzantine times, collected by Cesnola, and Ceccaldi in the latter part of the XIXth century, the best of which are now preserved at Florence and New York.

The fall of paganism, earthquakes, and early invasions of the Arabs have contributed to the total destruction of all classic architectural monuments in the island. The two latter causes also account for the almost total disappearance of the earliest forms of Byzantine art and the evidences of the great transition from the ancient world into the modern.

#### EARLY BYZANTINE PERIOD.

Churches of inferior construction as a rule, hence very few of them survive. The interiors of these buildings were evidently intended exclusively for painted decoration—architectural details are non-existent, as far as sculpture is concerned.

Examples : Antifonitis, Hilarion.

#### THE ROMANESQUE STYLE OF THE CARPASS.

Carefully constructed buildings of squared masonry, with fragments of ancient buildings introduced. No domical construction, intersecting barrel-vaults without ribs.

A few architectural details exactly the same as on the opposite coast from whence the designs of these buildings were evidently introduced in the XIth-XIIth centuries. This style of church is confined to the Carpass.

Examples : Churches at Aphenrika, Sykhada, and Kanakaria.

#### GOTHIC PERIOD.

About the year 1300 the finest type of South European construction in vaulting and masonry was introduced. All stones are cut on at least five sides and the methods of work are absolutely exact—the mortar joints being very thin, and sometimes almost unseen. The mortar is of the strongest and best prepared ever used. The workmen must have been Europeans.

The style of art is that of Provence and the South of Italy—especially the latter. Sculpture of the most beautiful XIVth century type sparingly used as if the sculptors were but rarely available for the purpose.

By the end of the XIVth century this style had practically come to an end.

Examples : Cathedrals of Nicosia and Famagusta, and St. George the Latin, Famagusta.

With the advent of the "Flamboyant" and its imitations, the mason craft becomes degenerate and inexact and the principles of construction and vaulting revert to the poorer Byzantine method.

Examples of early Flamboyant : St. Catherine, Nicosia, parts of Bella Païse.

#### REVIVAL OF THE BYZANTINE STYLE.

At the time of the Renaissance of Art in Europe the Levant seems to have had a renaissance of the Byzantine Style in provinces where the Gothic had been paramount. This Byzantine Renaissance is, however, accompanied with a survival of Gothic just as the early Renaissance of Europe. It may therefore be termed the Byzantine-Gothic of the Levant. The survival of the pointed arch is its most remarkable feature.

After the Venetian Occupation of the island the public buildings were designed in the style of the XVIth century.

#### CHURCHES OF MT. TROODOS.

Around the higher levels of the Troödos range are many interesting village churches and monasteries built in a manner quite unlike the vaulted buildings of the rest of the island. These churches are of stone as a rule—sometimes of mud-brick—and always with a timber roof ; the older examples of the style were profusely decorated with Byzantine painting on the walls, and on the wooden ceilings.

#### TURCO-GREEK STYLE.

After the Turkish invasion of 1570 there is a perceptible development of a peculiar style which can only be described as "Turkish," although applied to Christian buildings. The Turkish mosques are practically without artistic character but the churches are built in the same style as the mosques with the addition of a sort of flat moulded architrave running round doors and windows and stepped over arches in a singular way. The attempts at carved decorations and the architectural details of capitals, mouldings, etc., are of the poorest and most inartistic kind possible.

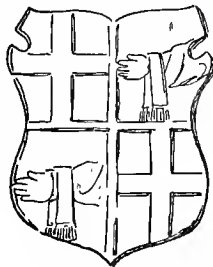
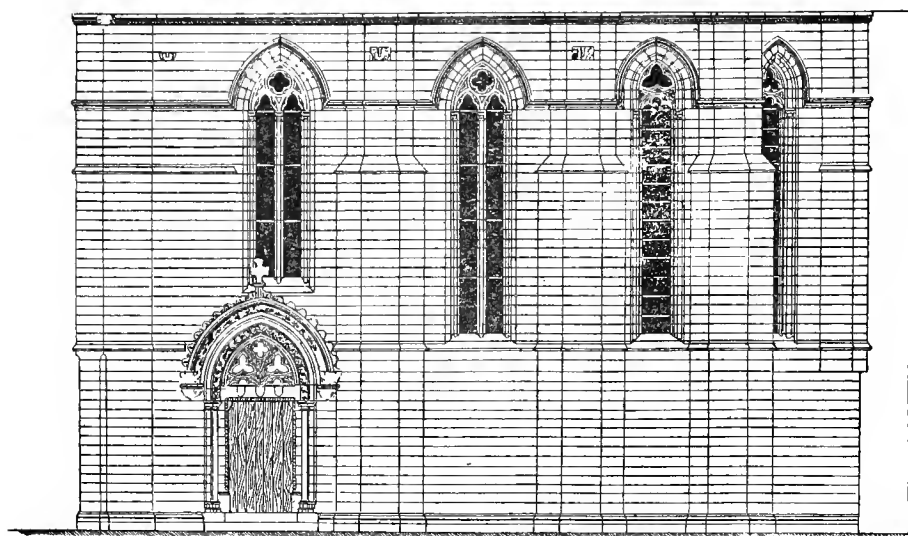


Fig. 2.



SOUTH ELEVATION

S. CATHERINE'S CHURCH, NICOSIA.

## SECTION II.

## TOWNS AND VILLAGES.

## I. TOWN OF NICOSIA.

The capital of Cyprus during mediæval and modern times has been known to Europeans as *Nicosia*, and to natives of the island and peoples of the neighbouring coasts of Egypt, Syria, and Asia Minor as *Lerkosia*.

The origin of the present city is very obscure. In the account of the taking of Cyprus by Richard I., King of England, written by Benedict, Abbot of Peterborough, at the close of the XIIth century (Stubb's edition, 1867), there does not appear to be any mention of Nicosia.

Nicosia is mentioned in the ordinary editions of Geoffrey de Vinsauf's "*Itinerarium Regis Anglorum Richardi*," but such a book as we have it at the present day consists very much of a recension in which the names of places have been inserted by a later scribe to render the text more intelligible to later readers.

The chroniclers of the XVIth century imagined the city to have existed at the time of the English Occupation in the year 1191; and Amadi (1566) goes so far as to give a detailed account of the castle of the Knights Templar in Nicosia, the number of



the garrison, and the tragic events of Easter Day, 1192, when the massacre of the natives by the Knights is described as taking place in the streets of the city. But it must be borne in mind that Amadi lived nearly 400 years after the occurrences he describes, and therefore his account must be credited for what it is worth.

Perhaps one of the earliest reliable references to Nicosia is in the "Peregrinatio" of Willibrand, Count of Oldenburg, Bishop of Utrecht, in 1228, who visited Cyprus at the beginning of the XIIIth century. He speaks of visiting Nicosia the capital of the island. It was without fortifications, but a strong castle had just then been built near or within the city. Nicosia had by that time become the See-town of the Latin Archbishop, and the King (Henry I.) with his court residing within it. This description conveys the impression that the foundation of the city was coeval with the establishment of the Lusignan Dynasty,\* and that the town had a very European appearance like most other crusading settlements.

The accounts of many travellers in the Levant during the XIIth and XIIIth centuries give the impression that town houses were provided with *divans* and vast reception halls where all the riches of mediæval art were exhibited. Walls were covered with marble incrustation, painting, and mosaic, and when the chambers were not vaulted their flat ceilings were decorated with panels between the supporting beams enriched with arabesques and glittering gilding.

Willibrand, Bishop of Utrecht, has given an interesting description of the Ibelin palace in Beyrout (belonging to the famous Ibelin family afterwards of Cyprus). He mentions a chamber in one of the towers which had recently been decorated:—"The windows of this hall are towards the sea on one side, whilst on the other they look into the gardens which surround the town. Its paving represents water rippling with a gentle breeze, and one is astonished that one's feet leave no imprint on the sand represented beneath. The walls of this chamber are covered with panels of marble of great beauty, and the vault is painted to represent the sky, etc., etc. The Syrians, the Saracens, and the Greeks excel in the arts of decoration. In the centre of this hall is a basin of different coloured marbles of the greatest beauty and the highest polish, etc. In the middle of the basin one sees a dragon devouring the animals represented in mosaic, and at the same time spouting up an abundant fountain of limpid water, which, thanks to the air freely circulating by large and numerous windows diffuses a delicious coolness in the chamber."

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\* "Cossia [Nicosia]. This is the King's capital city situated almost in the middle of the plain; it has no fortifications. A strong castle has just now been built in it. It has inhabitants without number, all very rich, whose houses in their interior adornment and paintings closely resemble the houses of Antioch. In this city is the seat of the Archbishop. Also the court and palace of the King, where I first saw an ostrich. This city is five miles from Schernae (Kyrenia)." W. de Oldenburg, 1211.

In his description of Tripoli, Bishop Willibrand mentions the great hall of the episcopal palace of this city as being very remarkable.

Amongst the rich silken hangings of Persia or India which decorated the walls of these seigneurial palaces stood the exquisitely finished inlaid furniture of Egypt, examples of which still survive from so remote an age as the XIIIth century. The magnificent enamelled porcelain of China, and the equally remarkable Arabian coloured glass of Cairo and Damascus were not wanting in these sumptuous residences of an adventurous nobility attracted to a colonial enterprise, partly by a religious sentiment, still more by very mundane and commercial motives.

A tradition existed in the later middle ages that Nicosia existed before the brief period of the Knights Templars' occupation of Cyprus, and Fra Stefano Lusignano mentions the church of "Castigliotissa" which in his time served to mark the site of the "Templars' Castle." An old church "of the Templars" is said also to have existed in or near Nicosia, in which the body of Guy de Lusignan was buried previously to his interment in the cathedral, (see "Ch. of St. Catherine.")

The church of "Castigliotissa" was evidently looked upon as the oldest monument of the city surviving in the days of Fra Stefano Lusignano. Since the XVIth century it has however been lost sight of, and it would perhaps be a vain endeavour to discover such a relic at the present day. Two possible identifications however suggest themselves. Fra Stefano describes the church as standing on the upper piazza near the river ("nella piazza di sopra presso al Potamo") but he does not define whether the piazza was within or without the wall of the city, which was of course at his time the same as at present. If the piazza was within the Paphos Gate (which is very probable, in Venetian times there appears to have been an open space at each of the gates), we can imagine the ruined church or building near the Paphos Gate now used as a petroleum store to have been "Castigliotissa" (see Quarter No. 9, Tabakhane.) If the piazza was without the gate then the church may survive in one of either of the shrines within the modern Public Gardens.\*

In a chorographic account dealing with the existing monuments of a country it is scarcely necessary to make more than a cursory reference to a mere ancient or legendary history of Nicosia. On or near the present site it has been commonly supposed that an ancient settlement of unknown date once stood called "Letra." Of this ancient city certain bishops have been named, but their historical existence is little more than a tradition. Without giving any authority, Dr. Hackett credits the idea that "Nicosia" is derived from Καλλινίκησις, a place-name.

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\* Kyprianos, writing in 1788, mentions the existence of this church ο KASTELIOTESSA. (History of Cyprus, p. 172).

The capital city of Cyprus has been moved during the course of successive ages, and several places are considered to have served the purpose at different remote times. The Roman provincial capital of the island was Salamis, at a still earlier period Politico near Pera, Chytroi, and other settlements of the primitive inhabitants constituted the seats of a central Government. During the later middle ages Cyprus possessed two capitals—Nicosia and Famagusta—where rival administrations of the island held sway in defiance of each other.

#### PLAN OF THE CITY IN MEDIAEVAL TIMES.

On the seal of King Hugh I. (1205–1218) is represented the “*Castellum Nicossie*.” (Paoli, *Codex Diplomaticus Hierosol.*, Vol. I., pl. V., No. 47.) This is perhaps the earliest evidence of the existence of a strong fortress, round which the mediæval city gradually grew up. This was the fortress seen by Bishop Willibrand in course of construction.

In 1375, Nicosia began to assume the appearance of the usual mediæval city of the period. After the Genoese Occupation of Famagusta Peter II. hastened to build a wall around the hitherto unprotected houses, and the citadel connected with the new fortifications was erected on the site of the houses of the Count of Jaffa and others, pulled down for this purpose.

In 1425, after the Mamluke raid in Cyprus, the citadel seems to have constituted the royal residence. It is described by Fra Stefano Lusignano, who remembered to have seen remains of it, as a vast structure containing a monastery of the Dominicans with the royal tomb-house in addition to the royal residence. In all probability this fortified palace resembled the still more extensive European royal castles of the period such as those of the Sforzas in Milan or the Estes in Ferrara. It would consist of high walled courts with towers at the angles; it was also surrounded by a moat, and approached by a principal entrance and a postern defended by draw-bridges. Nicolo Martoni compares it in appearance with the *Castello Nuovo* of Naples when he visited Nicosia in 1395.

Fra Stefano mentions with special interest and pride as a Dominican himself, the composite character of this castle, half palace, half Dominican convent. He also refers to the residence within it of a certain (titular) Patriarch of Jerusalem of the same Order, who must not however be confounded with the Archbishop of Cyprus.

Frequent references in the old chronicles to the magnificence of this palace and its embellishments give a sufficient impression of its general appearance, but it is difficult and indeed impossible to derive any clear idea of the position of the castle-palace in relationship to the walls of the mediæval town. All the evidence remaining seems to suggest the area of the ground outside the present Paphos Gate as the probable site.

The circumference of the mediæval city was about one Italian mile greater than the present earthwork circuit (*vide* "Report" by Giulio Savorgnano, 1565, Bib. Nat. MSS. Ital., 1500.) It was probably of a very irregular shape, and the south wall approached much nearer the low hills which extend from Aglanja to the present Government Offices and river. At the time of the Turkish siege in 1570, the assailants took advantage of the remains of the city wall on this side in making their approaches to the present earthwork fortifications; and certain mounds in that direction even still suggest both the line of the mediæval wall and the Turkish entrenchments of a later period.

We may perhaps assume without any improbability that like many of the contemporary princely capitals of Europe during the XVth century, Nicosia gradually became a walled city of some importance with its chief centre formed by the cathedral and market place. On the west side of the city, forming part of the circuit of the walls, stood the citadel and royal residence. The palace of the Gonzagas at Mantua presents a precisely parallel example.

Felix Faber (1483) describes the *Pedias* as a large torrent running through the midst of the city, which at certain seasons rushes down in a mighty stream: "When I was there it had not a drop of water." By this must be understood the ditch or channel dividing the citadel containing the Royal Palace and St. Dominic's Convent from the fortified city. (*Vide infra* "Position of the River *Pedias* in former times.")

Felix Faber also mentions that in his time (beginning of the Venetian Occupation) the Royal Palace of Nicosia was a ruin and merely the convent portion continued in use.

In 1460 Duke Otto von der Pfalz visited Nicosia and noted the crumbling ruins of the city walls, which were useless for defence. (Von Eptingen's Narrative, Basle, 1830.)

The general aspect of the Frank towns of Cyprus must have very much resembled that of the contemporary Italian cities.

The streets were narrow and the houses much shut in, and the quarters or *Vici* of a town were separated from each other by walls and gates. At Acre, according to the description by Herman Corner, numerous seigneurial towers might be seen within the city reminding one of the little towns in the north of Italy (S. Gemignano, Siena, etc.) The same author states that the *piazze* were small but much ornamented, and he describes the rich stuffs stretched across the streets of Acre and Tyre to protect the passengers from the burning sun, and to form awnings in front of the houses; similar arrangements would be adopted in Nicosia, Famagusta or Limassol.

In most of the towns every industry occupied a street with its appropriate name. Numerous vaulted passages were constructed between the houses, as one still sees them in the modern towns of

the Syrian littoral, these vaults contributed to the solidity of the structures of which they form part, and assist in counteracting the destructive action of earthquakes.

The shops seem to have been identical with those which one still sees in use in the streets and bazaars where modern shop-fronts have not been introduced.

At Acre the great houses of the military orders presented the combination of the feudal castle with the fortified palace which is so common in the streets of a Tuscan city.

The description of the houses of Antioch given by Willibrand, Bishop of Utrecht, in 1212 proves that these habitations with their chambers provided with fountains to cool the air, and their elaborate decorations, must have resembled to some extent the more splendid Arab palaces which still survive in Damascus, Aleppo, Hamath, etc.

The little palaces of the Kouba and the Zisa at Palermo in Sicily give a very good idea of buildings in the Levant. The same general disposition and plan, with interior decoration of mosaic arabesque borders enclosing marble panels as a lining to the walls, may be observed to have prevailed equally in Syria, Cyprus, Sicily, and Spain.

In populous walled cities, where space was very restricted, the houses would be of at least two stories, constructed of cut stone, with numerous glazed windows, and decorated with painting and panelling. The ground floor was occupied by magazines, stabling, etc., as in modern days, and the upper story was approached by an external staircase, such an arrangement as we still see in the houses of Beyrout, Lattakieh, or Damascus.

The above descriptions refer to the Levant in the palmy days of the Crusades (XIIth and XIIIth centuries) when Palestine and Syria were integral portions of the great feudal system of the middle ages, and were considered to be amongst its most important and most flourishing principalities. As the arena for contest between the East and the West in an age when warfare was the chief interest and occupation of the noble and wealthy classes, the Levant became the most important portion of the known world. For two centuries the opulent and powerful nobility of Europe looked upon the Kingdom of Jerusalem as a school of chivalry, and its possessions extending far beyond the limits of what is now known as Palestine, constituted with its dependencies, one of the largest states of the feudal system.

The Kingdom of Cyprus which virtually dates from the foundation of the fortress of Famagusta about the year 1300, was formed out of the wreckage and decay of a once brilliant institution. The noble families, the religious corporations, and the civil and military services of the fallen state found an asylum in the island of Cyprus, the area of which did not amount to a tenth part of their former possessions. With the loss of territory, prestige, and

commerce the reduced Kingdom of Jerusalem became a meaningless name in spite of all the efforts made to support the titular claim to vast regions, the boundaries of which are problematical at the present day.

During the XIVth century it is evident from Ludolph von Suchen's description that considerable traces survived in Cyprus of the former splendours of Jerusalem and Antioch. The cathedral of St. Sofia, Nicosia, is a sufficient monument of the ecclesiastical luxury of the period, but of domestic architecture and art very little remains to illustrate the pilgrims' descriptions.

The glorious period of mediæval Cyprus history with its feudal aristocracy, its opulent merchants, and flourishing commerce, came to an end with the invasion of the Genoese and the subsequent struggles between the two great Italian Republics which culminated in the Venetian Occupation.

The occupation of Cyprus by the Venetians was above all things a piece of military strategy. The trade of Venice was already decaying through the new geographical discoveries of the XVIth century. The object of the Venetians was to keep up their communications with the Egyptian ports and with Persia, and the route was menaced by the growing power of the Turks. But in treating Cyprus as a military outpost for their chief trade route, little else seems to have been thought of. Under Venetian rule the landed proprietors seem to have emigrated, the population decreased, and as a consequence commerce languished in the once busy ports.

A few military monuments are the only important souvenirs of the Venetian Occupation, and it would seem probable that in addition to leaving but a scanty record of themselves the Venetians must be accused of destroying a vast number of important and magnificent monuments of their predecessors. Mediæval Nicosia was, for instance, almost obliterated by the Italian engineers who probably left it very much as it stands at the present day, having the appearance of a vast Levantine village with a great mediæval cathedral still standing in its midst.

#### STREETS AND PRINCIPAL HOUSES.

The plan of Nicosia probably remains very much as it was in the days of the Venetians. Certain of the principal streets have been maintained in their original positions in consequence of the main gates and some important monuments influencing their arrangement. On the other hand a recent modern tendency towards civic improvements and extensive alterations is very visible on every hand. Since the British Occupation the old names of the bazaars have been to some extent lost and the means for identifying streets or quarters of the town have become somewhat vague. The "Silversmiths" bazaar still leads from the square of St. Sofia in a southerly direction, the "Blacksmiths" and "Cobblers" occupy the centre of the busy part of the town,

and the "Tanners" and "Dyers" still to some extent fill the road which leads to the Paphos Gate. The condition of these characteristic features in an eastern town have much changed during the past twenty-five years. Formerly the little shops were constructed with a raised "mastaba" or platform in front on which the shopkeeper sat cross-legged with apathetic indifference until some chance customer mounted the platform to commence a bargain, and the goods for sale were then produced from the actual shop at the back, whilst the inevitable coffee was handed to the prospective purchaser. Such shops are now becoming scarce, the roadway is no longer so wide as it used to be, now that each shopkeeper encroaches upon it with his comparatively Europeanised premises, and the most characteristic feature of a Levantine town seems disappearing from Nicosia. One or two old fashioned shops still exist in the street leading to the Paphos Gate.

The chief thoroughfares were much wider during the Venetian period than they are now. It would have been impossible to manœuvre troops in the narrow lanes which now fill the town. The outlines of broad roads leading from the principal gates—as is usual in Italian cities—may be traced in the modern bazaars which have subsequently been filled up with the squalid booths and obstructions of the present day.

The only mediæval building which can be identified, in addition to the churches, is the Archbishop's Palace. In the time of the Venetian Occupation, a principal street in Nicosia was called "Via SS. Pietro e Paolo," and the space or piazza in front of the Kyrenia Gate was known as "Piazza dei Pisani." (Iauna's "Histoire Générale de Chypre," p. 1123.) The descriptions of the town are few and vague, and confined to the mention of distinguished persons' houses, but the means for identifying the position of such houses are now completely lost, and the much mutilated fragments of many old palaces which have survived three hundred years of deterioration merely afford a puzzle for the curious. Such remains attract the attention chiefly in districts Nos. 2, 4, and 17, where some of the lanes are still lined with the lower courses of fine masonry, and a few architectural details of what were once the houses of a superior class.

Amongst important houses or palaces of Nicosia mentioned in the chronicles are the palace or "ostel" of the Prince of Tyre (1391), near which was the house of Sir Thomas de Verni. The palace of Sir Thomas Parech (1382), the palace of the Count of Tripoli, etc. But these important buildings had probably disappeared before the Turkish Conquest if not before the Venetian Occupation.

M. Rey in his brilliant and exhaustive account of "*Les Colonies Franques de Syrie aux XII<sup>me</sup> et XIII<sup>me</sup> siècles*," Paris, 1883, says "In the towns where there was no question of building for defence, the noblesse and the burghers were led by the necessities

of a burning climate to copy the plans and interior dispositions of the great oriental habitations. At the same time luxury was singularly developed amongst the *bourgeoisie* who found themselves in a position to rival the noblesse since they had no fear of ruining themselves in the wars."

The *Palazzo del Governo* of Venetian times survived as a mass of ruins until 1904, when it was completely removed. As the building no longer exists, and only the sculptured details (various styles) found in its walls are preserved, it is difficult to form an opinion as to its date. There is however no reason to suppose that the square building with curious entrance beneath an elaborate four light Flamboyant window (latest "Neapolitan Gothic" style) at one of its angles, was older than the Venetian Occupation. The mediæval appearance of this window and the Lusignan coat-of-arms beneath it suggest the idea that the building dated from the time of the Lusignan Kings. But such a supposition is unnecessary seeing that the insignia of the feudal Kingdom of Cyprus was often displayed on Venetian monuments (*e.g.*, the walls of Famagusta) long after the abdication of Queen Catherine. The survival of the "Flamboyant" style during the Venetian Occupation is very noticeable in other buildings in Nicosia, such for instance as St. Nicholas. In its state of degraded ruin previous to total demolition, it retained traces of a garden on the west side with an ornamental pond of water, whilst on the north side a range of buildings seemed to have been used as prison cells. Beneath one of these cells was an immense well or "alicante" for drawing water on a wheel, this, which was over ten metres deep and about four metres square, has since been filled up. Within the "Palazzo del Governo" took place several tragic events of Turco-Cypriot history; the butchery of the unfortunate Venetian governor and the Cypriot notables on September 9th, 1570, the murder of the Orthodox leaders by the collapse of a floor in 1794, and the trial and execution of the Bishops in 1821. At the time of the British Occupation the courtyard of this palace was decorated with an ordinary gallows, the central prison of Cyprus being a short distance off within the premises of the Buyuk Khan. Above the main entrance of the Palazzo, on its outside, was a large panel of poorly executed sculpture representing the lion of St. Mark with the usual book and inscription relieved against a rude attempt at a landscape, the whole painted in crude colours.

#### ENCEINTE.

About the year 1565 the Venetian engineer Giulio Savorgnano made an official report to the Signory on the fortification of Nicosia. He describes the city as surrounded by a wall built after the obsolete fashion with round towers, and useless against artillery. The manuscript of this report is preserved in the Bibliothèque Nationale, Paris, No. 1500, Italian manuscripts (*vide* Reinhardt's "Geschichte der K. Cypren.")



The present remarkable earthwork fortification of the city was commenced under the superintendence of Francesco Barbaro, *Proveditore* (military administrator of the kingdom) from the designs of Giulio Savorgnano, a general of engineers, in the year 1567.

Giulio Savorgnano was a native of Pieve d'Asopo, an obscure town in the Venetian territory where the Venetian antiquary Cigogna has discovered an epitaph in which Savorgnano is mentioned under the date of 1586. He was sent out to the Levant in the capacity of general in the army and governor of a fortress, his first appointment being at Zara in Dalmatia, whence he was removed to Cyprus and appointed Governor of Nicosia. He seems to have been recalled to Dalmatia some little time before the Turkish Invasion of Cyprus, and probably did little more than superintend the commencement of the immense earthwork which he designed, leaving its completion to a committee of officers whose names are recorded in the Italian designations attached to the different bastions (*vide* list, p. 28.)

Savorgnano's original design for Nicosia is described in detail in certain letters from him to the Duke of Parma dated, Venice, August 4th, 1584, with an accompanying plan of Nicosia bastions. (S. 98, Ambrosiana, Milan.) In these letters he offers his services to the Duke, who was then making preparation for the invasion of England under the wing of the Spanish Armada.

In the "Fortificatione" by Bonaiuto Lorini, Venice, folio 1609, are plans of circular fortresses with any number of heart-shaped bastions from five to nine, designed precisely on the principle of Nicosia, a principle which seems to have remained popular with military engineers for 30 or 40 years after the unsuccessful defence of the capital of Cyprus. Lorini refers to Nicosia in the following words :—

"The fortress of Nicosia was seen by me two months before the Turks invested it, and everything about it seemed well considered. I observed that although of earth, it was the finest work of the kind that could be made. I was still more astonished at hearing of its construction by the illustrious Sig. Giulio Savorgnano, with the greatest ease, within the short space of eight months." The latter part of this statement is evidently incorrect as many of the accounts of the siege of 1570 mention the incomplete condition of the work when invested by the Turks."

The rampart as designed by Giulio Savorgnano consists of earth, with a facing of stone half way up its height forming a retaining wall for the lower portion. Above this retaining wall the scarped face of the earthwork was intended to form a grassy slope, as in more modern fortifications—this is specially mentioned in Savorgnano's letters to the Duke of Parma. After the siege of 1570 the Turks, in repairing or completing the work, have added a stone facing to the scarp in the style of the great XVIth century fortifications at Aleppo and Jerusalem.

At the present day nothing remains of the elaborate scheme for the "cunetta" or wet ditch, the countermining galleries, etc., described in the letters of Savorgnano. The great ditch is now much filled up, and even the earthwork is beginning to assume the appearance of mere irregular mounds.

The bastions, which are of the same construction as the rampart or curtain wall, are still fairly well preserved. They are eleven in number and were named in the following order, beginning from the principal or Famagusta Gate on its north side :—

Caraffa, Flatro, Loredano, Barbaro, Quirini, Mula, Roccas, Tripoli, D'Avila, Costanzo, Podocataro.

Iauna (Hist. Générale, 1747) gives a slightly different list :—

Caraffa, Davila, Denores, Flatro, Suzomino, Scinclitique, Fabrice, Decres, Tripoli, Constance, Podocataro.

The old Italian designations of the Nicosia bastions recall the names of the distinguished Cypriot families of the period, whose very memory has been swept away by the Turkish conquest of the island. Amongst the wealthiest and most ancient of these families were the Counts of Tripoli, a branch of the De Nores' family ennobled by the Venetian Government, whose estates lay in the Messaria; the De Nores of Strovilo; the Scinclitico, Seigneurs of Morfu and Counts of Roccas; the D'Avila descended from the former hereditary Constables of the Kingdom; the Fabrici, Counts of the Carpasso; the Podocataro, Counts of Kiti, etc. Of personages whose names are associated with these bastions Scipio Caraffa, Pietro Scinclitico, Flatro dei Flatro, and a few others seem to have escaped the general massacre of the 9th September, 1570, but only to eventually fall into the hands of the Turks. With the capture of Nicosia the native nobility of Cyprus appears to have been practically exterminated.\*

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\* "On this fortification Savorgnano worked for the space of ten months, surrounding it with curtains and bastions of earth and fascines, as is usually done, intending to give them revetements. But being recalled while he was doing this there was no one after him who took the trouble to see it finished, to deepen the ditches to such an extent that the bastions could have done their work; and this was the reason that all that work turned out useless. Because the bastions could not protect the curtains, and the earth without its proper revetement could not resist the hail of artillery, but rather, as it fell served more to the advantages of the enemy when they came to mount it, than to the defence of the city.

The enemy raised four earthen forts with which to protect themselves against the artillery of the city, and to annoy its defenders. One was on the hill of St. Marina 270 paces from the Podocataro bastion; one at St. Georgio di Magnana; one on the little hill called Margariti, and the other on the chain of hills of Mandia. But seeing that these forts were too far away to do anything but injure a few of the higher houses, they more wisely moved up to the ditches and trenches of the old city, and there by entrenchments got close to the bastions Podocataro, Costanza, Davila, and Tripoli—opposite to each of these they raised at once a royal fort, 80 paces from the ditches, and began a brisk and sustained bombardment. The city replied as eagerly, and many of the Turkish pieces were dislodged or disabled. Mustafa seeing the damage he suffered, and knowing that four days' continuous firing had failed of its effect, because the cannon balls which struck and were spent in the earthworks of Nicosia did no harm, decided that the expense of a bombardment was unnecessary, and set all his hopes on his pioneers."

B. Sereno (cir. 1576) *Commenta*, pp. 57, 58, 910.

Three gateways form part of the original plan of the fortification. The principal entrance to the city on the south-east side (now the Famagusta Gate) is perhaps the most imposing architectural souvenir of the Venetian Occupation in Nicosia. It was named "Porta Giuliana" after the famous Giulio Savorgnano. It is a fine specimen of Venetian masonry with a large central dome which will be more fully described under Quarter No. 1, Taht el Kaleh.

A precisely similar domed gateway passing through the rampart survives in the somewhat earlier fortifications of Candia, designed by Michael Sammicheli, and perhaps added to by Giulio Savorgnano.

Of the two smaller gateways that on the north side of the city was called "Del Proveditore" (now the Kyrenia Gate) out of compliment to Proveditore Francesco Barbaro, after whom the neighbouring bastion is also named. This gateway was rebuilt by the Turks in 1821, the square chamber above it added, and the marble panels inscribed with a "surah" of the Koran inserted over the arch. Outside this gate, against the large Moslem cemetery are traces of the arched bridge or causeway to the draw-bridge across the moat, the traces are much buried in the earth and suggest the vast extent to which the ancient moat is now filled up.

On the west side of the city the gate of St. Domenico (now the Paphos Gate) probably occupies the position of the mediæval gate of the same name. It formerly adjoined the famous monastery and royal chateau of St. Domenico, the creation of King James I. at the end of the XIVth century, of which not a vestige now remains. This gate was closed by the English when they made the new cutting at the side through the rampart in 1878.

According to the system on which the XVIth century fortress in the so-called "Italian style" was intended to be defended, the artillery was placed on platforms situated on the re-entering angle of the bastions—the "orecchioni," and not on the curtain wall. No traces survive of these platforms at Nicosia and the armament has completely disappeared with the exception of two iron cannons about three metres long which serve as gate posts to the Kyrenia Gate, and a few broken iron guns of no antiquity which litter the bastions. On the occasion of the British Occupation in 1878, the Turks were allowed to carry away all the bronze and other artillery of value from the island.

Two of the ancient bastions were occupied by the Turks as cemeteries. The Costanza being the point of the enceinte entered by the Turks on the fatal September 9th, 1570, the bastion was constituted into a memorial cemetery with the tomb of a "standard-bearer" as chief monument. In this condition the bastion seems to have remained until 1769, when the Governor of Cyprus converted the place into a garden. (Mariti, "Viaggio" 1769.)

Subsequently a mosque of the modern style without architectural character has been built over the "tomb of the standard-bearer"—the place although no longer cared for is picturesque. The D'Avila bastion seems to have been used as a Christian burial place, but all traces of such use have long since disappeared. On the Barbaro bastion is the tomb of some Moslem whose name has long been forgotten, marking perhaps the famous last struggle between the Turks and Christians which took place on this spot.

Almost forgotten since the British Occupation the Turkish names according to the old survey map of the city are as follows, beginning with the bastion on the north side of the Famagusta Gate: Altun, Seylla, Dervish, Mussalla, Riatiko, Zeaf, Karaman Deyrmen, Karadomail, Barakdar, Suslu.

At the time of the British Occupation of Cyprus two or three cuttings were made in the ancient enceinte for the purpose of constructing carriage roads into the town. Within the last few years an additional cutting has been made towards Kaimakli, and several foot-paths have been gradually formed by the natural decay and removal of stones at different points. In the course of a few more years it is to be feared that a great part of the old earthwork will have become a shapeless ruin. On the Paphos Gate cutting (superseding the original gate) may be noticed the Royal English Badge and the date 1879, marking the period of the British Occupation of Cyprus and the commencement of alterations in the ancient enceinte.\*

#### CHURCHES WHICH HAVE DISAPPEARED FROM NICOSIA.

Fra Stefano Lusignano gives a list of the churches existing in the city at his period—but he gives the altogether improbable number of these churches as 250. His list is also confused and misleading, and the Latin religious orders which are known to have abandoned the island during the XVth century are mentioned as still occupying their former possessions.

De Mas Latrie compiled the following list of churches from references in the mediæval chronicles:—

St. Sofia Cathedral.	St. Venerdi.
St. Antony of the Cemetery.	St. James of the Commersario.
St. John Bibi.	St. John Montfort.
St. Barnabas.	St. Mammas.
St. Constantine.	Our Lady of Mercy.
St. George of the Colocasy.	SS. Peter and Paul.
St. George of the Poulains.	St. Nicolas.
St. George of the Sataliotes.	St. Saviour.

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\* The Municipal boundary of the town has recently (1908) been extended about half a mile beyond the line of the ancient ramparts so as to take in such public buildings as the New Museum, the English Church, etc.

Hackett in his "History of the Church of Cyprus" has added the following to this catalogue:—

Our Lady of Sur (Tyre).	St. Anne.
St. Julian of the Carthusians.	Monastery of the Thorns.
St. Mary of Dragonaria.	St. Mary Mag. of Acre.
St. Mary Beaulieu.	St. Claire.
St. Dominic.	St. Francis (urban).
St. Mary of Mt. Carmel.	Church of the Temple.
St. Theodore (Cistercian nuns).	

The names of churches within the city belonging to Orthodox and other oriental Christians, are even more uncertain and vague than those of the Latins. M. Enlart in his book on the mediæval art of Cyprus mentions the Greek Monasteries of "Teupetomeno," "Pandes," and "Ienichie"; and thinks that he has identified the little church of "Stavro-tou-Missiricou" with the Armenian Cathedral of the Holy Cross.

Hackett ("Church of Cyprus" p. 361) gives a list of such Orthodox monasteries within Nicosia as he has been able to discover:—

1. St. John Bibi, now the Archbishop's residence.
2. St. George of Mangana, constructed by Helena Palæologus consort of King John II. (1453) as a refuge for Orthodox fugitive monks who escaped from Constantinople after its capture by the Turks. This monastery was demolished by the Venetians in 1567, in reconstructing the fortifications of the capital.
3. Andrio, of this monastery the only record remaining is a reference to its Abbot who had the power of assisting at the consecration of a Bishop in the event of the absence of one of the three remaining Orthodox prelates.
4. Sergio Flatro, of this no record remains. Kyprianos supposes these two last monasteries to have been merged into the XVIIth century building of the Archangel Michael Tripiotis Monastery.
5. St. Barnabas, a mere name of which nothing is known.
6. Palluriotissa, a convent of nuns, probably on the site of the present village church of Paliouriotissa in the faubourg.
7. Jenichio, a mere name.
8. All Saints, a mere name.
9. Phaneromene, this may be either the site of the modern Phaneromene or a church with nunnery (Basilian) attached which was built by Marie d'Ibelin, wife of Rupin de Montfort, Sire de Beyrouth, to shew her gratitude for the cure of her niece through the efficacy of the Cross of Tochni. This church was erected midway between Nicosia and the hamlet of Ayios Dometios, and was consecrated by the Orthodox Bishop of Soli about the year 1350. This church and monastery were also known by the

name of "Pipiriu," and "La Croce Ritrovata." This seems the same church described by Iauna (p. 813) as having been converted into a mosque, but afterwards abandoned by the Turks because their Imams always died within a year of appointment to its charge.

The Orthodox church of "Chrussotheistrie" mentioned by Stefano Lusignano is evidently, as will be shewn later on, the Orthodox Metropolis or cathedral of the XVIth century (see Quarter No. 21).

M. Enlart ("L'Art Gothique") gives some interesting details of churches which have disappeared from Nicosia :—

St. John of the Hospitallers was one of the most ancient and important of the Latin establishments, and the tomb house of the Kings of Cyprus of the earlier period. Here Hugh I. and his wife Alix of Champagne were interred (1218 and 1257) also Hugh II. (1267).

St. George the Latin was the scene of many important historical incidents. It was the meeting place of the assassins of Peter I. on the evening of 17th January, 1368.

The church of the Carmelites was decorated in the same curious way with the coats of arms of European princes as the church of the same Order which still exists in ruins at Famagusta.

#### THE TWENTY-FIVE QUARTERS OF THE CITY.

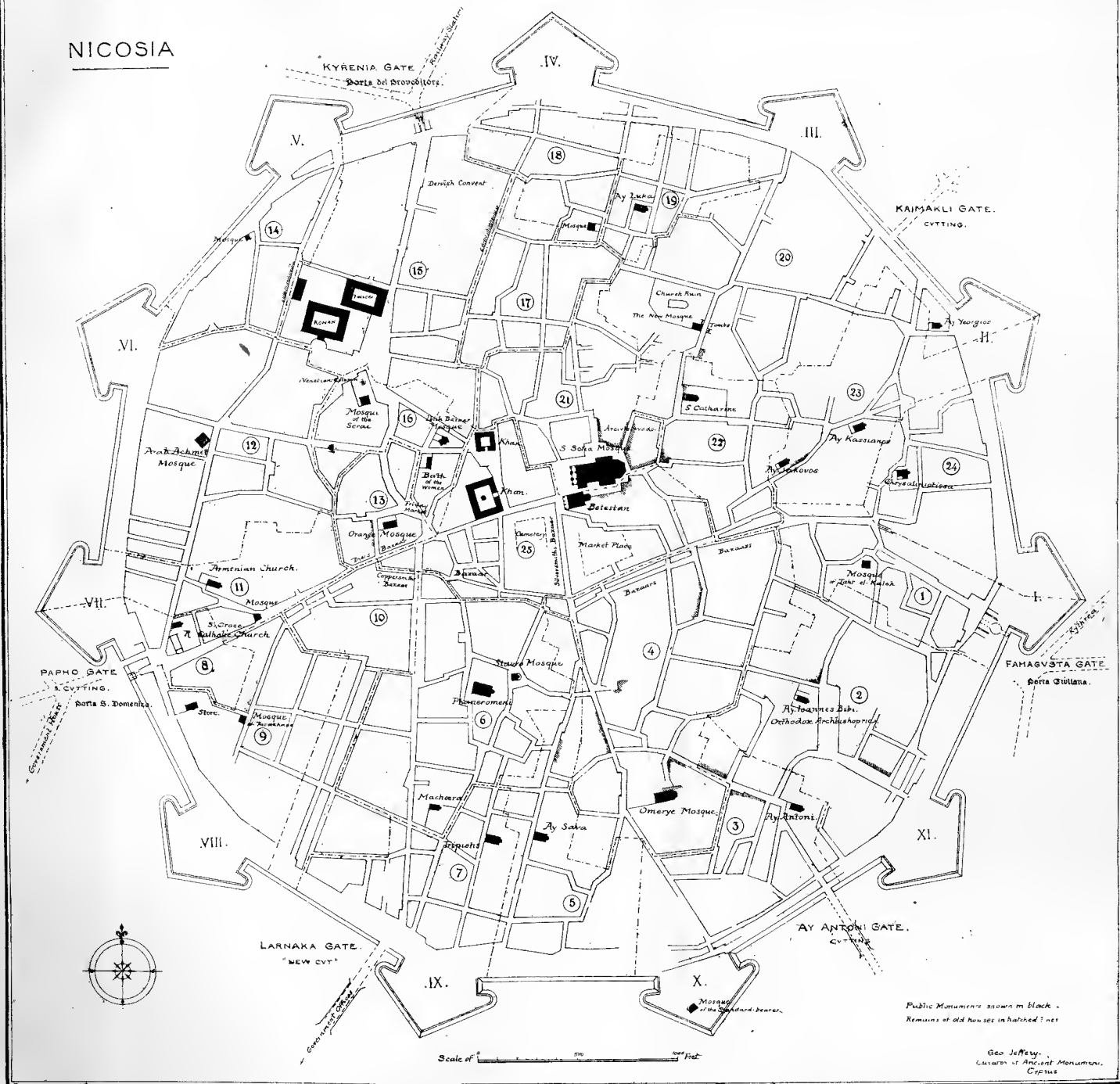
A certain division of the town into wards or administrative districts survives in a curious manner. These may possibly follow the parochial arrangements of Venetian and still earlier times, although at the present day these divisions appear to constitute so many village communities, each with its mukhtars, one or more in number according to the religion of the inhabitants. This is a Moslem custom in the Levant, and probably did not originate before the Turkish Occupation of the island.

At about the time of the British Occupation a Municipal Council was constituted in Nicosia (1882) for the general administration of public affairs within the city and for a certain area without the walls, under the presidency of a Mayor.

#### *The Modern Names of the Twenty-five Quarters of the City.*

- |                                     |                      |
|-------------------------------------|----------------------|
| 1. Taht el Kaleh (lower fort) .. .. | Moslem.              |
| 2. Ay. Ioannes (Ay. Sianis) .. ..   | Orthodox.            |
| 3. Ay. Antonios .. .. .             | Orthodox.            |
| 4. Omerghe (Mosque of Omar).. ..    | Moslem.              |
| 5. Ay. Sabbas .. .. .               | Orthodox.            |
| 6. Phaneromene .. .. .              | Orthodox and Moslem. |
| 7. Tripiotis .. .. .                | Orthodox.            |
| 8. Tophané (Artillery Barracks) ..  | Latin.               |
| 9. Tabakhané (Tannery) .. ..        | Moslem.              |
| 10. Neubetkhané (Police Station) .. | Moslem.              |

# NICOSIA







11. Karamanzathe (Son of the Karaman)	Armenian.
12. Arab Achmet .. .. .	Moslem.
13. Khorkout Effendi .. .. .	Moslem.
14. Mahmoud Pasha .. .. .	Moslem.
15. Ibrahim Pasha .. .. .	Moslem.
16. Iblik Bazar (Linen Market) .. .. .	Moslem.
17. Abdi Djarvush .. .. .	Moslem.
18. Abu Kavunk Pasha .. .. .	Moslem.
19. Ay. Loukas .. .. .	Orthodox.
20. Yeni Djami (New Mosque) .. .. .	Moslem.
21. Ay. Sophia .. .. .	Moslem.
22. Haidar Pasha .. .. .	Moslem.
23. Ay. Kassianos .. .. .	Orthodox.
24. Chrysaliniotissa .. .. .	Orthodox.
25. Bazar .. .. .	Orthodox & Moslem.

The above list is taken from a survey of Nicosia made shortly after the time of the British Occupation in 1878. It appears to be fairly accurate and has not yet been superseded by any later published survey.

Mr. F. Ongley has kindly communicated the following information as to the origin of the names now given to the wards of the city. The names of the quarters (12) into which the town of Nicosia was originally divided at the time of the Ottoman Conquest are said to be derived from the 12 generals in command of divisions of the Ottoman army at the time. Each general being posted to a quarter, that quarter was known by his name as follows:—

1. General Ibrahim Pasha.
2. General Mahmoud Pasha.
3. General Ak Kavuk Pasha. (This is a nickname meaning "white cap.")
4. General Koukoud Effendi.
5. General Arab Ahmed Pasha.
6. General Abdi Pasha. (Known as "Chawush" *i.e.* "Sergeant," from which rank he was probably promoted.)
7. General Haydar Pasha.
8. General Karamanzadé (son of a Caramanian, other names not given).
9. General Yahya Pasha (now known as the Phaneromeni Quarter).
10. General Daniel Pasha (name of quarter changed subsequently to Omerié in honour of the Caliph Omar who stayed there for a night when in Cyprus).
11. Topkhané
12. Newbethkhané

The names of the generals in command of these quarters gradually gave place to these designations; the former meaning the Arsenal, and the latter the quarters of the patrol.

### 1. *Taht el Kaleh Quarter.*

This Arabic name of "lower fort" may possibly have been borrowed from the Italian "Porta di sotto." It may very probably have been at one time the Arab quarter of the town.

The principal architectural monument remaining within this ward or district is the chief gate of the city: the Porta Giuliana, or "di sotto" of Fra Stefano Lusignano's "Chorografia," known as the Famagusta Gate in modern times. This construction, in the Venetian style has been copied from the famous Lazaretto Gate of Candia designed by Michael Sammicheli at the beginning of the XVIIth century, and consists of a vaulted passage through the earth-work rampart of the city with a carefully executed spherical dome, eleven metres in diameter, in its centre. The passage-way is large enough for two vehicles to pass, and it is lighted by a circular opening in the centre of the dome in the style of the Pantheon at Rome. On either side of this passage appear to be entrances into chambers now blocked up. The external doorway of the Porta Giuliana is a small archway in the re-entering angle or "orecchione" of the Caraffa bastion, now somewhat injured by breakage of the arch stones, and the ancient doors, etc., are missing.

On the inner side of the gateway, facing the town, is an imposing facade which is unfortunately concealed by an arcade of rough masonry carrying the modern aqueduct across the roadway. The massive "rustico" archway and two curious elliptical windows of the Venetian period can be seen behind this arcade, but the coats of arms referred to by Mariti as visible in 1769 have entirely disappeared. Two of the chambers on either side of the gateway are used as lumber stores by the Municipality, the rest seem to be closed, and the drinking fountain under the central dome is disused.

The general design of this gateway is very suitable and imposing as the entrance to a fortress. As already remarked it is an exact copy of the Lazaretto Gate of Candia, from which it differs only in the direction of the central vaulted passage. At Candia the dome forms the central chamber where two roadways meet at right angles. In Nicosia the roadway is straight. The external doorway in addition to being defended by the guns of the "orecchione" above it was probably protected by a drawbridge, but all traces of any arrangement of the kind have long since disappeared. This gateway as the principal architectural feature of the Venetian fortification of Nicosia was appropriately named after the famous Giulio Savorgnano, the commander and engineer of this fortress in 1567. Savorgnano was employed in strengthening the fortifications of Candia, on his way out to Cyprus, this may account for the singular identity of design in the principal gates of the two fortresses.

The small mosque called "Taht el Kaleh" is a Moslem building quite devoid of interest. It may possibly occupy the site of the original Latin church of the parish, of which no remains are in

existence. There are no inscriptions or dates about the modern building or in the small unimportant graveyard in front of it. The name " Taht el Kaleh " is supposed to have been given to it also in memory of the mosque so called in Constantinople.

## 2. *Ay. Ioannes Quarter.*

Corruptly spelt Ay. Sianis in the map of Nicosia made about 1878. The principal church of this district in the time of the Venetian Occupation was probably dedicated to " monseigneur S. Johan etvangeliste de Bibi " which is mentioned by Fra Stefano Lusignano as a monastery of Basilian monks in 1570. The site seems to have been originally occupied by a Benedictine abbey with this dedication, which passed into the Orthodox possession during the period of the Latin supremacy, probably when the Benedictines quitted the island after the Mamluke raid of 1426.

According to the Liber Censualis of Sixtus IV. (1471), St. John Bibi continued to be reckoned as a Benedictine monastery, but in all probability it was merely held *in commendam* during the XVth and XVIth centuries. Fra Stefano Lusignano mentions that the church of Bibi enshrined one of the fingers of St. John Baptist.

It has been suggested that the Orthodox " Metropolis " prior to the Turkish Conquest was a church of St. Catherine which is referred to in a poetical account in Romaic of the siege of Nicosia recently published by Menardos from a MS. found at Fassoulla, (*vide* note to Quarter 22, Haidar Pasha).

At the present time the church and surrounding property known as Ayios Ioannes Bibi constitutes the Archiepiskopi or residence of the Orthodox Archbishop and Primate of the Church of Cyprus. It is a collection of modern buildings of the usual unarchitectural character surrounded by extensive gardens and with a small monotholos church in the centre. Nothing about the group suggests any antiquity although a few fragments from some former buildings may be observed built into the walls of the enclosure.

The church, a small barrel vaulted building (Μονόθολος) probably dates from 1730, at which time the then Archbishop Silvestros seems to have rebuilt various parts of the premises. At its west end is a spacious narthex, within which and over the west door, are some interesting fragments of an older building. Immediately over the door is a slab of stone on which are sculptured three coats of arms, the centre shield at a higher level than those at the side. The centre coat of arms has been the usual Lusignan bearings, but the five crosses of Jerusalem in the dexter upper quarter have been erased. The two side shields are filled with a lion rampant in each. On either side the upper shield and above those at the sides is an inscription recording the foundation of

the church as the Ἀρχιεπισκοπή and the building of it "from the foundations" by Archbishop Nikephoros in the year 1665 (ΑΧΞΕ). This Archbishop is chiefly remembered by his fruitless endeavour to induce Carlo Emmanuele I., Duke of Savoy, to re-conquer Cyprus from the Turks, and for the Council which he assembled in Nicosia in 1668 to denounce the doctrines of the Protestants.

Above the stone tablet with the coats of arms and inscription is a very interesting panel of sculpture, in the late Flamboyant style which is to some extent peculiar to Cyprus. This has evidently formed at one time the side of a sarcophagus closely resembling in general treatment the elaborate specimen decorated with the armorials of the Dampierre family preserved in the "Bedestan" (*vide infra*). The slab of stone (probably the schistose gypsum of Cyprus) is divided into five arched compartments with trefoil cusps and a continuous hollow moulding filled with Flamboyant leafage. In the three centre compartments are a Crucifix, Mary, and John, the side panels are filled with kneeling figures of a man and his wife adoring the Crucifix. The man, who is represented in plate armour with a sword at his side, and the lady in a long veiled costume, appear to be kneeling on two crouching lions. In the spandrels of the arcade are four shields containing coats of arms: 1, a field chequy; 2, three fusils in chief; 3, the same as No. 1; 4, defaced.

This remarkably preserved example of Cyprus sculpture is of a particular interest on account of its being almost unique. As a work of art it is of very poor quality, and probably one of the last attempts at such a memorial ever executed in Cyprus. The general effect is somewhat like the ordinary sarcophagus wall tomb of Venice or Verona but very inferior in execution. The figures are of clumsy proportions, and owing to the decay and defacement of the surface the execution appears even poorer and more inartistic.

As is unfortunately the rule with all monumental fragments of the middle ages surviving in Cyprus which are without inscriptions or dates, no record remains concerning this monument, traditional or otherwise. It seems in too early a style of art to have a connection with the panel of armorial bearings beneath it dated 1665, although the remarkable survival of the "Flamboyant" style, already referred to, might prevent too hasty a conclusion on this point. The tympanum of the west door also contains a mediæval shield of arms within a trefoil arch. The bearings are two lions affronted rampant.

Another fragment from an older building has been re-used as the lintel over the south door of the church. It is a block of marble in the centre of which is a shield surrounded with a wreath of foliage in the usual Italian style of the XVth century. The coat of arms on the shield has been erased.

Within the church is the usual iconostasis of modern painted woodwork of a very common description; this and the other fittings, the *cathedra* of the Archbishop, etc., date from recent years, but the painted decorations on the walls and vault are possibly of the period when the church was rebuilt by Archbishop Silvestros. These paintings consist of a series of the usual biblical subjects leading up to and ending with a large composition of four scenes representing the legend of the "Invention of the relics of St. Barnabas."

The first of the four pictures represents the Apostle Barnabas appearing to Archbishop Anthemios in a vision and indicating the resting place of his own body; in the second picture the search for the body takes place beneath a caroub tree, a spade and mattock lie in the foreground; the third picture represents the Emperor Zeno presenting a book to the Archbishop Anthemios; and the fourth and last scene shews the Emperor conferring the sceptre and pen, emblems of authority, on the Archbishop. In the middle of the four pictures is an inscription of ten lines setting forth the meaning of the legend. According to this "The Autonomous Church of Cyprus by the apostolical tradition and in accordance with the third Œcumenical Council, and after the discovery of the body of Barnabas and of his gospel, was permitted by the Emperor Zeno to carry such marks of dignity as here are seen." The style of these paintings is very poor and inartistic—rough work of the XVIIIth century.

For a legend of Barnabas and the history of the Archbishops of the Orthodox Church in Cyprus, see Hackett "The Church of Cyprus," 1901, pp. 1-58.

In the enclosure of the Archiepiskopi are one or two fragments of tombstones and a fragment of a column oddly engraved with the name of "RABBIATTIKOY," (apparently a Jewish tombstone inscribed in Greek), how this comes to be in its present position is inexplicable. On the staircase of the Archbishop's house is a large stone panel with a low relief carving of a palm tree between two sheep, in a genuine Byzantine style of early date.

The synod-hall is an unarchitectural building of the period of Archbishop Makarios, dated 1862.

The High School or Gymnasium built by Archbishop Kyprianos in 1812, was entirely reconstructed in 1898.

With regard to the use of the present residence for the Primate of Cyprus it is evidently not older than—if as old as—the year 1600, when it was still occupied by an Abbot and there is no mention of the Archbishop.

Within the parish of Ay. Ioannes traces of several ancient houses still survive. In a street to the east of the church stand three or four comparatively large residences of Cypriot families which to

judge by the coats of arms over the doors—or the vacant space where such insignia were once displayed—date from a time previous to the Turkish invasion. The coat of arms which occurs over the door of one of these houses (Quarterly, 1st and 4th bendy, 2nd and 3rd blank) may also be observed on the church of Tripiotis. An interesting feature in this street of old houses lies in its resemblance to some of the old “calli” of Venice with their rows of trees planted up the middle. This old world looking street is a *cul-de-sac* in consequence of the town rampart remaining intact at the end.

Here it may be mentioned that Cotovicus, a Dutch traveller of 1599, found Nicosia full of ruined houses and the place no longer capable of withstanding a siege.

Pococke in 1738, still found many architectural monuments standing in the town; he mentions the beautiful doorcase in the Corinthian style of a house which had belonged to a Venetian general.

### 3. *Ay. Antonios Quarter.*

The church situated in an agreeable garden enclosure is an uninteresting building of 1743 (ΑΥΜΓ). This date occurs in a half effaced inscription on the south side of the iconostasis. A coat of arms (?) also occurs on the iconostasis, azure, a fess argent.

In the church is preserved a curious old standard clock with a ship on the pendulum. On the synod-hall is an elaborate inscription ending in the date 1835, (ΑΩΑΕ).

In the street leading from this church towards the centre of the town is situated one of the best preserved and most interesting large houses of the city in the older or mediæval style. It has belonged to the Iconomides family for several generations, and a number of interesting family portraits are preserved in an upper chamber or divan. Certain members of the family have at times acted as Dragoman to the Archbishop of Cyprus. The costume of such an official as represented in the portraits is interesting; the style of art is also worthy of notice as a variation from the hieratic painting of the church icons.

The design of the house of the Iconomides is of the XVIIIth or XVIIIth century type. The entrance doorway is a pointed arch surmounted by a heavy square dripstone, within which is a most singular piece of carving representing a shield which contains the two-headed eagle crowned, and with a cross-inscribed lozenge covering its body. Above the shield is displayed the winged lion of Venice holding the gospel, a ducal cap at its side. On either side of the shield are branches of leaves with pomegranates. The most curious thing in this decoration is its having been ingeniously carved on the underside of the top member of an ancient classic

cornice of marble appropriated for the purpose from some ruined temple. The boldly and beautifully executed fragment of ornament carved on the cavetto moulding by an ancient Greek or Roman has been adapted to its present use as a coved support for the semi-mediæval decoration which has been carved in full relief upon its underside. The slab of marble coming perhaps from the pediment of the ancient building happened to be large enough for this purpose.

The masonry of the entrance is different from that of the rest of the street front and it must consequently belong to some older building. Above this doorway is a picturesque bow-window projecting into the street; it is entirely built of wood. The rest of the house is of a comparatively unarchitectural character.

#### 4. *Omerghe (Omerie) Quarter.*

In 1570, the important church situated close to the south wall of the city and between the Costanza and Podocataro bastions received the full force of the bombardment. As a consequence the building was completely shot away down to the level of the window sills. The remains of the side walls were afterwards utilized for a mosque by the Turks who have covered over the area of the church with a plain wood roof supported on pointed arches after the fashion of the local bazaar.

According to a legend the Caliph Omar visited Nicosia on his way from Damascus to Egypt and lodged in the porch of a ruined church. When Mustapha the Turkish General heard of this in 1570, he proceeded to identify the Augustinian church with its porch as the lodging of Omar, and the mosque then instituted was called the "Omerié."

Omar is a prophet still alive, according to Moslem belief, who travels round the world to say his prayers. He has been seen in the "Omerié" mosque, and consequently the place near it is called "Hizir Socaghi," such a prophet having the name of "Hizir." \*

Although the upper portion of the church was completely demolished in 1570, certain features of the original building survive to give an idea of its important architectural character. On a plan of about 40 metres in length by 11 metres in width it was vaulted in three great bays—the vaults being even larger than those of the central nave of the cathedral. In general construction and design the building probably resembled the smaller example

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\* In Jerusalem a similar tradition attaches to two mosques—the great "Mosque of Omar" of the Haram enclosure, and a smaller mosque built against the principal entrance of the Holy Sepulchre church.

On the bastion of the city wall nearest the Omerghé Mosque is a garden containing the tomb of the "Shehid Alemdar" or "martyred standard bearer," in other words of the imaginary hero who was the first to enter Nicosia at the siege of 1570. This is a curious typical monument which is invariably set up by the Turks on their obtaining possession of a city by assault.

of the same type known as St. Catherine's. It was lighted in the same manner with seven tall lancet windows. In height it probably reached some 15 metres, if the usual proportions of this type of church were preserved.

The west door of the church with a fragment of the narthex or porch still survive. The doorway is ornamented with an elegant moulding in which a leafage occupies the hollows in an ingenious manner; the design is the same as that on a tomb niche in the church of the Armenians (see below). The southern arch of the narthex (rebuilt by the Evqaf in 1904) shews that originally the west end of the church resembled very closely Sta Chiara of Naples—it had the same singular stilted arches.

The building above described undoubtedly belongs to the same period as the western portion of St. Sophia (beginning of the XIVth century) which it much resembles in detail, and in scale.

More than 150 mutilated fragments of tombstones, all of the incised outline kind cut in slabs of schistose gypsum, have been allowed to remain as a floor to the mosque. Amongst these the following four slabs are fairly well preserved :—

1. Sire Pierre de Nefin, 1352. Coat of arms, on a shield two bars nebulée.
2. A double tombstone to the brothers James and Philip Bandini (two effigies). Coat of arms, on a bend sinister 3 crescents.
3. Friar John de Colle. Date illegible. On an open book represented as held by the deceased on his breast is the following inscription : *PIE IHV DNE DONA MICHI REQIE.*
4. Friar Michæl de Monteciano of the Order of St. Augustine. Date illegible. The representation of the deceased is precisely similar to the preceding, with the same inscribed book and the same words. From these two gravestones of Augustinian Friars in the church it seems more than probable that De Mas Latrie's identification of this building with the Augustinian church of St. Mary is correct.

Such dates as can be deciphered on the broken and defaced fragments of other gravestones remaining in the church appear to extend throughout the XIVth century. The names of Neville and Daubigni occur upon them.

At the east end of the church is a small chapel about 10 metres long by 6 metres wide which formerly opened out of the sanctuary on the north side of the larger church by a large arch now blocked. This little side chapel, now disused, is in perfect preservation, its only architectural feature is a very elegant rose window at the west end, consisting of a design of a quatrefoil surrounded by eight trefoils. It is perhaps not improbable that this chapel was erected to contain the shrine of St. John Montfort, a German noble, who seems to have been revered by the Cypriots with great



devotion. Felix Faber describes his visit to the shrine in 1480 :—  
 “The Hermits of St. Augustine have a convent in the sugar-cane gardens, and in their church, on the left hand (north side) is a stately and gilded tomb in which lies the body of a certain German noble called John Montfort. The body lies whole, but the flesh, muscles, and skin are shrivelled : in one arm you see the bone stripped of flesh and skin as though a bit had been torn away by the teeth.” Then follows the legend of the German lady who bit the piece out of the saint’s arm :—

“A certain noble lady of Germany, a kinswoman of the said St. John de Montfort, who after visiting the holy places at Jerusalem sailed to Cyprus, and came to Nicosia to see the Tomb of her friend, the blessed John. They opened the tomb for her and removed the grating, and she lay down on the body putting her mouth to his shoulder as though she would kiss it long and fervently, but secretly she fixed her teeth in the flesh of the corpse, and bit it tearing away a piece which she hid in her bosom, desiring to carry it to her own country as a relic.” Felix Faber, *Evagatorium*, 1580.

Other mediæval pilgrims place the tomb of St. John Montfort in a church of the Franciscans which seems to have been St. Mary Beaulieu, formerly in the possession of the Cistercians. This church of St. Mary was afterwards known as “St. John Montfort,” and is so described by Stefano Lusignano. The saint’s body was still preserved in Nicosia at the time of the Turkish Occupation, what became of it subsequently is unknown. It is not impossible that between the time of Felix Faber and Stefano Lusignano—nearly one hundred years—the relic may have been removed from one church to another.

This Augustinian church, when entire, must have been one of the most imposing monuments of Nicosia, and very similar in style and proportions to contemporary churches in the south-west of France, such as St. Vincent, Carcassonne ; or to the churches of the type of the cathedral of Albi.

The ingenious Major Chamberlayne in his book “*Lacrimæ Nicossiensis*,” 1894, enumerates no less than 180 fragments of tombstones in this church and offers identifications to a great number of them—problematical in some cases perhaps.

Built against the north wall of the small chapel is a singular looking two-storied building, the purpose of which is somewhat obscure. It is in an unusual style of art compounded of Gothic traditions and the latest features of the XVIth century style. It is probably of a date previous to the Turkish Occupation ; and may be part of the original monastic buildings, but although of a highly ornate character the space within between the outside wall and the chapel is too small to account for any important use to which this little building could have been applied. At the angle of the small building is a turret staircase, and further to the east,

in the same wall, is a very fine pointed arch doorway with circular panels in its spandrels. This latter, although no religious emblems remain upon it, doubtless formed the chief entrance to the monastic premises, of which scanty ruins now remain.

Within this division of the Omerghé was the interesting ruin of a mediæval house, decorated with three well preserved shields which have escaped defacement through being covered over by a mud house until recently. The armorial bearings on the first or right hand shield are three bars on which are twelve globes surmounted by crosses, 5, 4 and 3. The centre shield bears the usual quarterings of Jerusalem and Cyprus, and the third shield contains the Lusignau lion rampant. These interesting coats of arms now repose in the "Betestan."

Forming the Omerghé Quarter of the town several streets still retain traces of old palatial residences of the actual mediæval period. An interesting example of such a building remains in a street leading out of the main bazaar. A massive buttress with angle shaft, and a doorway with a richly moulded arch suggest the vanished magnificence of some grand house built of finely cut stonework, and with architectural features in strange contrast with the modern surroundings of a Levantine town.

Other traces of architectural houses exist near the modern theatre, but defaced beyond recall.

#### 5. *Ay. Sabbas Quarter.*

Within the usual unfinished enclosure stands the church, a building without pretension to any architectural style. It is a monotholus built, according to a half effaced inscription over the south door, in 1851. At the west end is a narthex dividing, as is often the case, the west wall of the church from the boundary of the road.

Inside the building a few relics from some more ancient church on the site are still preserved. The modern iconostasis is of the usual uninteresting character, but behind it is preserved the rood from an ancient screen dated 1659. A still more interesting fragment is a gilded panel about 1 m. by 50 cm., on which is painted a remarkable portrait of a personage dressed in furred robes, and with a large cap of an Eastern type on his head. This personage is represented in a sitting or kneeling attitude, whilst the gilded background is covered with an inscription in elegant mediæval lettering of considerable length. Unfortunately this inscription which seems to be an ascription to St. Sabba is too much defaced to allow of decipherment. The tablet is now clumsily nailed against the side of the iconostasis to fill up a lower panel, and is so little regarded that instead of occupying its original position, it is now placed on its side. This panel is an excellent example of the very rare *ex-voto* intended to occupy a place alongside of the usual pictures of the saints on the iconostasis. It is painted

on a gold leaf background in precisely the same way and apparently in egg-tempera. Another example of the same kind is the portrait of Maria di Molino at Ay. Chrysostomos Monastery (*vide* Kyrenia District, *infra*). Other examples of the XVth century ex-voto with portraiture of donors may be seen on the iconostasis of Krysaliniotissa church, Nicosia, but this one of Ay. Sabbas is remarkable for the absence of any saintly figure on the panel. A chalice dated 1516 is said to have formerly been preserved in this church.

In the centre of the church is a large gravestone without any trace of effigy or inscription, and strangely placed lengthwise north and south instead of in the more customary manner east and west.

#### 6. *Phaneromene Quarter.*

The large church of Ay. Phaneromene, now considered the most important and popular church in Nicosia, was completely rebuilt in the prevailing modern style in 1872. Like all such buildings in Cyprus it exhibits the usual want of taste, and total absence of all traditional character in plan and details. The object has been to procure a large square vaulted hall, lighted by huge windows—the intermediate supports in columns and wall-space being of the flimsiest description. The bare whitewashed interior has a depressing effect, with the tawdry modern iconostasis exhibited in a glare of light which makes the imperfections of such a style of art more than ever repellant. The ill-assorted details borrowed from classic sources mixed with the last traces of Gothic construction produce a grotesque effect which is quite peculiar to the countries of the Turkish Levant. The imposing dimensions of such buildings—and there are many of the kind now in Cyprus—make the visitor regret the absence of appropriateness and intelligence in the general design as much as in the incongruity of the details employed as decorations. The church is surrounded by the usual cloistered arcade in the same style of building, and of the same date as itself.

The original church of the Phaneromene, of which not a trace appears to remain at the present day, may have been a building of some importance. Within it were interred the bodies of the Bishops murdered by the Turks in 1821; they now repose in a similar position on the right hand side of the Holy Table of the modern church. The epitaph on their monument is given at length by Hackett, "Church of Cyprus," p. 229.

The meaning of "Phaneromene" (Φανερώμενος) is "Revealed" and seems to have been used in connection with the building of an Orthodox church between Nicosia and Ay. Dometios to contain a fragment of the True Cross by Marie d'Ibelin, wife of Rupin de Montfort, Sire de Beyrouth, in 1340; the term is however usually applied to the B.V.M.

An interesting votive icon is preserved in the Συνοδικῶν. It represents the founder and his wife, of the original chapel of the Phaneromene, a certain Joseph who was a Moldovalachian or

Moldavian. The costumes of the figures are interesting and between them is the following epigraph (the end of the inscription is obliterated) :—

Θερμῆς εὐλαβείας μου Καρπὸν Κυρία Προσφέρω.  
οἰκτρῶς τὶ σὴ παντοδωρία καὶ ὃν κατέχεις.  
σαῖς εὐλόγαις δέσποινα ἐξιλέωσαι δὲ Ἰωσήφ.  
σὸ δοῦλο ἔνεκεν ἐμοῦ τῆς τε ἐμῆς &c. &c.

*Metokhion of Machera.* Between Ay. Phaneromene and the "New Cutting" gate of the town is a small and obscurely situated monastery, which according to Hackett ("Church of Cyprus," p. 341) was founded at Nicosia by the Byzantine Emperor Isaac Angelos before the year 1195. This statement is only founded on the Ritual Ordinance of Machera published in the "History of Kykko," Venice, 1756; it is however of interest as a reference to the oldest institution connected with the Orthodox Church in the mediæval city of Nicosia. The present buildings are small and of the poorest description. In the midst is a small chapel said to have been built in 1815, but no date or inscription remains on its walls. The icon of the Theotokos of Machera is even more modern and was placed here by the present priest in charge.

This monastery appears to be dedicated to St. Eleutherius.

*Stavro tou Missericou.* This small church now used as a mosque is a monument of considerable interest. It is situated on the east side of the Phaneromene enclosure.

In plan the building is of a domical Byzantine type of a nave with two shallow aisles and a semicircular apse. Architectural decorations are however of the XVIth century style, and the whole forms a curious mixture of different characteristics. The windows and doors have the usual mouldings of the period and the gables are ornamented in a curious manner with small inverted trusses to represent crockets. Regular Gothic buttresses support the walls on every side.

In converting the church into a mosque the west and south doors have been closed up and a porch built along the north side. A singularly small minaret was also built at the north-east corner. The building was repaired a few years back, when the gypsum plastering usual in a mosque was renewed; no trace of any antiquity now remains about the interior, with the exception of a roughly incised gravestone with two figures in Elizabethan costume without inscription. A curious incised gravestone was found on the floor of this little building in 1910, since removed to the office of the Evqaf. The inscription surrounding an ill-drawn figure of a man in armour holding a spear or wand of office was as follows :—

† ΕΚΟΙΜΗΘΗ Ο ΔΟΥΛΟΣ ΤΟΥ ΘΥΟ ΣΙΥΡΗΣ ΙΩΣΗΦ  
Ο ΒΙΟΛΑΣΟ ΣΤΑΡΑΤΟΕΟΣ ΚΑΙ ΜΑΣΤΟΡΟΣ ΤΗΣ  
ΠΑΝΤΕΡΑΣ ΤΟΥ ΠΙΓΟΣ ΙΕΡΟΣΟΛΥΜΩΝ ΚΑΙ ΚΥΠΡΟΥ  
ΚΑΙ ΑΡΜΕΝΙΑΣ ΕΤΟΙ ΧΥ 1402.

This small church or chapel is an excellent example of the style of art and the mixture of architectural elements which seems to have prevailed in Cyprus during the Venetian Occupation. The cruciform plan crowned by a cupola is Byzantine, the buttresses with dripstones suggest the mediæval period, whilst the decorative stone carving is evidently copied from drawings of a classic or renaissance description. It was doubtless the intention of the builders to imitate one of the small churches so common in a Venetian city. It has been supposed that this church is referred to by Dapper ("Les îles de l'Archipel") as belonging to the Italian Missionaries in the XVIIth century—the name corrupted from "the Cross of the Missionaries," its Turkish name seems to be "Arab-jami," or the mosque of the Arab slaves, and the most probable derivation of "missericou" is from the Arabic "Misr" meaning Egypt, the land from which most of the Arab slaves would have come, although the prefix "Stavro" seems odd applied to a mosque (*vide* p. 31).

Within the ward of Phaneromene, and in a street leading off the principal (or Post Office) thoroughfare of Nicosia, not far from the "New Cutting," is to be seen an elegant marble panel in the renaissance style over the entrance doorway of a private house. This marble panel contains the coat of arms of Sebastian Prioli first of the Venetian Archbishops of Nicosia (1495–1502). The well known shield "paly" of the Prioli family is surmounted by the Archiepiscopal crozier and some decorative leafage, beneath are the letters "S.P." in fine capitals of the period. Considering that this Archbishop never visited Cyprus, it is a curious thing to find so well preserved a memorial of his connection with the See. The house on which this coat of arms is affixed seems of modern construction and the panel has in all probability been placed over the doorway as a meaningless decoration by the present occupant. It was probably brought from the Latin Arcivescovado when that building was undergoing alterations in 1878.

#### 7. *Tripiotis Quarter.*

The church of this quarter, one of the principal monuments of Nicosia, is dedicated to the Archangel Michael. It is a building of an architectural character, and in addition possesses the interest attaching to 200 years of age.

Approached by a picturesque entrance from the street, through which is seen the usual arcaded enclosure surrounding a garden the effect is unusually pleasing and unlike the more ordinary squalid surroundings of an oriental church. Within this arcaded porch or narthex is a small square panel containing an inscription which records the building of the present church in 1690, by the Archbishop Germanos. This inscription can however only be deciphered with the aid of a ladder as it is too high up to be visible from the ground.

The church consists of a triple nave carried on arcades of three semicircular arches of a square section with circular columns. In the centre of the church is a cupola carried on pendentives in the usual manner. The capitals of the columns are of a very poor style of carving imitating the mediæval Gothic. The general effect of the building in plan and detail much resembles the contemporary large church of St. Mammias at Morphou. At the east end is the usual centre apse with a smaller one on each side for Prothesis and Diakonikon, screened off by a very ordinary modern iconostasis. The whole of the building is executed in the fine cut ashlar of mediæval type both inside and out, and the stone has assumed a fine brown tone which gives a certain beauty to the church and its surroundings.

The church of Tripiotis has an additional value in that it contains built up in its walls many fragments of detail from the debris of more ancient buildings. These remains are more especially noticeable in its three doorways.

The northern entrance is covered by a marble lintel of precisely the same renaissance design as that over a doorway to a private house in the old street already referred to (*vide* p. 38). On the shield is carved the same coat of arms quarterly, 1st and 4th bendy, 2nd and 3rd blank.

The southern doorway is very remarkable. Of uncertain age it at least represents the characteristic and ruder elements of the pure Byzantine executed with a great deal of vigour. The panel forming the lintel is filled in with a low relief representing a human figure with its lower extremities turned into floriated scrolls which it grasps with its hands, at the sides are two lions affronted "passant." The style of carving and design although inferior to the average type of similar Romanesque work still gives an impression of extreme antiquity. The frieze-like capitals supporting the lintel are of the same early type, but still the whole may be but one of those strange survivals of an earlier masoncraft which are constantly to be found in the Levant, carved by some nomadic mason of a totally different upbringing and associations from the rest of the builders of the church.

The third or west doorway of the church is another surprise for the visitor. This has been formed in an odd way with a lintel of marble which has come from some church of the XIVth century French style. The marble block, about two metres long, has been carved on one face into a series of eight trefoil niche arches with crocketed gables and pinnacles, the whole treated with great richness of moulding and carried on an elaborate moulded soffit. The work is precisely like the marble carving of the great west doorway of St. Sophia and is very probably by the same hand. This fragment of the XIVth century could not however have been designed for any use such as it is at present adapted to. If it had been intended for a door lintel a sufficient margin of stone

would have been left at each end to tail in properly to the wall. As it is, it is barely supported at each end. In all probability this very elegant and fine piece of sculpture has been torn from some tomb of importance in 1570 or from some church demolished in subsequent times. Above it is a coat of arms resembling that of the Podocataro family, but apparently of the XVIIIth century. A few other details from ancient buildings barbarously stuck into the walls attract the attention. Over the east gable is a mediæval shield with the coat of arms—party per fess, six fleurs-de-lis, three in chief and three in point.

The church of St. Michael is an example of a period—the early XVIIth century—when a considerable amount of church building seems to have been undertaken in Cyprus. The large churches of St. Mammas, Morphou; St. Gabriel, Lakkatamia; and others of the kind were built at a time when the Orthodox Church recovering from the first effects of the Turkish Occupation had risen to a considerable importance in the island and was in a position to display a certain ostentation in its buildings.

Reverting to a type of church which had come into fashion during the Venetian Occupation—the largest and most important specimen of the style being the Greek Metropolis of Famagusta—the same general plan was adopted of three aisles carried on slender nave arcades and surmounted by a central dome. But in imitating the work of their forefathers the Cypriot masons omitted the most characteristic and beautiful of mediæval arts—the designing and cutting of stone window tracery. This art which appears to have been practised in the island until quite the middle of the XVIth century seems to have been completely lost during the troubles of the Turkish invasion. After that period churches were lighted with mere square holes for windows although the doorways continued to be designed in a quasi-Gothic style. In the XVIIth and XVIIIth centuries the ordinary rustic monotholos is frequently built without any window at all—the light being admitted through numerous doorways. The oldest icon preserved in this church is dated 1634.

#### 8. *Topkhane Quarter.*

(The quarter of the Arsenal or Artillery Barracks). In this division the Roman Catholic community of Nicosia has been established since the time of its return to Cyprus after the events of 1570. Although the Turks are said to have utterly banished all Latin or Roman Catholic Christians from the island when re-organizing the country on the conclusion of hostilities, still within fifteen years afterwards a Latin community was existing in Nicosia.

In 1596, Girolamo Dandini, S.J., commissioned by Pope Clement VIII. to inspect the Catholic communities of the Levant, reports that the Latins of Nicosia were in possession of a small church, or rather chapel, served by an aged and ignorant priest for whom the Italian merchants provided food and clothing and the

ornaments of the church. The chapel thus described may possibly have been an ancient building on the site of the present convent of the Franciscans.

*Franciscan Convent of Santa Croce.* In the archivio of the present Franciscan Convent of St. Cross, are preserved a few old documents relating to the XVIIth century. Amongst these are the building accounts of the restoration of the present premises by Fra Giovanni Battista di Todi in 1642 with money contributed by the "Custodia di Terra Santa," and from the Kingdom of Naples. These accounts consist to a great extent of items of expenditure in presents to the Pasha and members of the Divan, exacted as "backshish" for permission to carry on the alterations. The building account is set down in "maidins" and the principal large sums are such as for instance: "To the Pasha—6 pieces of Raso di Naglino (a kind of silk) valued at 135 maidins." The "backshish" exceeded in amount the cost of the actual building.

The western part of the little chapel built in 1642 still exists, the east end has been removed to allow of the building of the large modern church in 1900. It was very small and quite devoid of any architectural or monumental interest. The other buildings of the convent which may possibly be of the same date, are all equally uninteresting.

Another document preserved in the "Archivio," dated September 12, 1667, states that the constitution of the convent was changed from that of "Conventuals" into "Observants," but no further alterations to the premises are mentioned. In 1688 Francesco Piacenza in his "Egeo redivivo" (Modena, 1688) describes the convent of Santa Croce occupied by the Zoccolanti or Italian Missionaries, and this is doubtless the same as the present building.

In 1863, the buildings of the convent were restored according to an inscription let into the floor of the cloister.

The Royal Arms of Spain are displayed in one or two places within the convent, but there is no record of the date when the special protection of the Spanish Consul was extended to the community.

The modern church (foundation stone laid April 8, 1900), built under the direction of Fra Benedetto Vlaming, a Belgian, is an edifice of the usual utilitarian character affected by the Franciscans in their Levantine establishments. The interior is decorated in a baroque style of painted plaster and imitation marble, etc., and does not call for notice. The altars are of the common character of such churches, and a few German statues of painted wood give the whole interior an uninteresting modern appearance. No inscriptions or records of any kind afford any interest to the visitor although the church seems to have been built under the peculiar circumstances of the funds being provided by the Spanish Government Commissioners in charge of the revenues of the suppressed convents in Spain.



In the small cloister forming the centre of the convent are preserved two interesting and beautiful bas-reliefs fixed in the wall of the ambulatory. One, a Madonna and Child within a foliated arched niche, is a well executed example of Italian XVth century work in which the characteristic details of Gothic and Renaissance Art are blended. This elegant work of art which unfortunately has no history, but was probably found somewhere in Cyprus, may have originally formed the centre panel of a retable, or it may have been designed for some such position as it at present occupies. The base of the panel is formed with trusses and a shield containing a coat of arms : on a field croisy a lion rampant crowned. On a riband attached to the shield is the date MDLV.

The second bas-relief is of still greater interest because it is certainly of local origin. It is a square panel, measuring about 75 cm. by 50 cm., of marble, in which is represented a landscape and figures in an excellent style of art. The legend portrayed is that of St. Mammas—a saint recognised by both Roman and Eastern Churches. St. Mammas is represented riding on his lion with the lamb in his arms, whilst a pious devotee is kneeling before him supported by a guardian angel. In the angel who is crowning the Saint is copied unconsciously the singular *motif* of the XIVth century doorways of St. Sophia where angelic hands are represented crowning the figures which at one time were painted within the side niches. On the lower margin of this interesting panel is inscribed the date “1524, Die 15 Martii,” but unfortunately there is neither name nor other information relating to the monument. Some other interesting fragments are collected together within the cloister.

*The Chapel of the Maronite community in Nicosia* is a mere room in the house of the Maronite Vicar-General, and does not call for notice. The Vicar-General's house is in no sense a public building and merely dates from 1897. At the side is a small convent of French “Sisters of St. Joseph” with a school attached. This is also considered as a private house and has but recently been adapted to the use of a community.

#### 9. *Tabakhane Quarter. (The Tannery.)*

The parish church of this district may at one time have been the much degraded and ruined building now used as a petroleum store by the Municipality. No detail of any architectural kind remains in its walls, and its general appearance suggests abandonment and disuse for centuries. It is a structure of the fine mediæval type, but resembles the barns or storehouses of the middle ages.

The question of the possible identity of this ruin with the church of Castigliotissa is discussed at p. 20.

Not far from this church is a small mosque, a building of the poorest description without a minaret. It is called apparently *Tabaka Madressi*, and a fountain in front of it is decorated with an inscription.

10. *Neubetkhane Quarter.*

"Guard-room of the Turkish Patrol." A very small mosque in this division was formerly the place where the Turkish patrol of the city daily assembled to the sounds of drums and pipes for the purpose of changing guard.

11. *Karamanzathe Quarter.*

"The son of the Karaman." No record remains of the meaning of this Turkish designation applied to the district.

This division is occupied by the Armenian (Gregorian) community of Nicosia, which has been settled here for a long time past—probably since the XVIIIth century when the church appears to have served for some time as the salt store for the city.

In spite of the vicissitudes through which the venerable church of the middle ages has passed (one of the worst of which was a "restoration" in 1904) it still preserves a marvellous amount of mediæval interest and is certainly one of the principal ancient monuments of Cyprus.

*Armenian Church of the B. Virgin Mary.—History.*—O. Dapper in his travels (1677) and Piacenza in "*Egeo redivivo*" (1688) mention an ancient church in Nicosia, known in their time as "*Le Monache Carthusiane*." The description of this church with its numerous gravestones of nuns would seem to correspond with the ancient building now used by the Armenian community.

Carthusians established themselves in Cyprus during the middle ages, but the only house of the Order known to exist in Nicosia was dedicated to San Giuliano.

MM. De Mas Latrie and Camille Enlart have endeavoured to identify the Armenian church with a Benedictine Abbey known as "*Notre Dame de Tyr*," ("*Art Gothique*," p. 143), but the only evidence for such an identification is the statement by Fra Stefano Lusignano that in his time the only nunnery of the Latins in Nicosia was so designated. The presence of a monument to a Benedictine Abbess, Sœur Eschive de Dampierre, although of a different house, may also be considered as suggestive of this latter idea. The existing building is doubtless the "*Santa Maria delle suore*" mentioned by Bernardo Sagredo in his report on Cyprus, 1564, as the principal nunnery of the island, poor but well conducted.

The "*Benedictine Abbey of Notre Dame de Tyr in Nicosia*" is constantly referred to in the Chronicles. The original foundation had been established by Baldwin I., King of Jerusalem in the Holy City, under the name of S. Maria Maggiore. It stood opposite the south entrance of the Holy Sepulchre, and served as a hospice for female pilgrims. Its site is now occupied by a new German church of the "*Redeemer*," a few interesting architectural fragments having been re-used in the modern building.

After the loss of the Holy City and the transference of the religious and military institutions first to the coast towns of Palestine and then to the newly organised kingdom of Cyprus, the Benedictine Abbey of nuns eventually found a home in Nicosia, but whether on the site of the present Armenian property or not is still a matter of doubt.\*

*Description.*—The church is a singular design, and the more usual aspiring style of building of the XIVth century seems to have been abandoned in this case for a comparatively low proportioned interior. The masoncraft and moulded details are however carried out with all the purest Gothic character.

The church consists of a nave measuring about 20 metres by 10 metres, ending in a semi-octagonal apse, the whole covered by rather ponderous vaulting carried on moulded ribs. The effect of the interior is somewhat heavy as compared with the more usual type of church, but this is partly due to the western bay having been destroyed at some period and replaced with a barrel vault.

In the original design of the building the *motif* seems to have been an arcade of traceried windows carried all round the interior above the string which binds the capitals of the vaulting-shafts, filling in the spaces under the vaulting. The plain wall space beneath these windows, about four metres high, was intended to be treated with painted decoration. The traceried windows can only be studied from the outside as they are now obscured on the inside by common wood sashes and blue glass. In each of the bays of the nave the space between the horizontal string of the capitals and vaulting ribs is occupied by four double light windows with cusped heads and a quatrefoil over each, above these eight lights are three circular openings filling up the remainder of the space under the vaulting. The style of design is very suggestive

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\* "This most perfect and well preserved of all the Cyprus churches (it seems to have been continued in use as a church from mediæval days with a short interregnum as a salt-store !) has recently been somewhat "restored." The west doorway with its ancient doors has unfortunately been pulled to pieces, and a portion of the woodwork of the doors sawn off. The priest in charge of the work was, however, persuaded of the necessity for preserving such important relics of antiquity, and although the masonry of the doorway has now been destroyed the woodwork is to be preserved as a curiosity in another part of the convent.

The windows of the church have been filled with new wood sashes and large panes of white and blue glass without seriously interfering with the much decayed tracery and mullions of the XIVth century.

The famous series of tombstones of distinguished persons, many of whose collateral descendants may still be living, has fortunately quite escaped alteration. They were to have been removed, but the earnest solicitations of the present writer seem to have been successful, and they are now covered with a square of oilcloth in imitation of tessellated pavement, which not only improves the church from an utilitarian point of view, but aids very much in preserving the low relief slabs of the Italian style. The sacristan is able to exhibit these remarkable gravestones to visitors by turning back the oilcloth.

The Armenian church is still wonderfully preserved in spite of its many vicissitudes during the middle ages, the Turkish conquest, and even this recent restoration. It is to be hoped that it may long continue to be the most interesting and important mediæval monument of Nicosia, and one of its chief attractions to the intelligent tourist." From "Notes on Cyprus" by G. Jeffery, R.I.B.A. Journal, 1905.

of the great west window of the cathedral of St. Sofia. The bays of the semi-octagonal apse are filled in with two-light windows in the three end divisions behind the altar, and with a three-light window in each of the side divisions, north and south. Over the northern of these two latter has been built within recent years a small campanile.

A fragment of a vaulted cloister extends along the north side of the church, but together with a curious arrangement of arches which support nothing, seems to be some unfinished work of later times. No trace remains of any conventual buildings, and the surrounding property is of a poor modern character.

Under the eastern arch of the cloister a fine mediæval tomb has been rearranged as the canopy of an external altar. The carved mouldings and leafage of this fragment are evidently by the same mason who executed the west door of the Omerghé mosque. The foot-pace step to this altar is formed in a curious way out of the fragment of another tomb—the coped lid of a sarcophagus once containing the body of the Abbess Eschive de Dampierre already referred to. The canopy of the altar has no connection with this coffin lid, and the Flamboyant carving of its mouldings is more than a century later in style.

The coffin lid of the Abbess is a block of stone about two metres long of a triangular section, at each end is a coat of arms in high relief of the Dampierre—two fish adorsed—and on one of the coped sides is the effigy of the Abbess in incised lines with the following inscription (from Mr. Williams's drawings):—

+ ICI GIT LA TS NOBLE DAM MADAM SEVR  
 ESCHVE D DAMPIERE DIGN ABAESSE D LA  
 CROIS D'ANTIOCHE ET D NRE DAM DS TR . . .  
 TREPASSA D . CIECLE EN LAN DE M. CCC. XXXX  
 DE X A XX JORS DE DELIER Q DIEV AIT LARME  
 DELE. AMEN AMEN.

The Abbess is represented giving the benediction with her right hand, holding the pastoral staff in her left. She wears an interesting form of head-dress, a veil over which is a round cap with a border and an arched fillet. Over her head is the following text:—

ET VENERT FESTINTES ET IVENEROT MARIA  
 E IOSEP ET INFANTEM POSITV IN PRESEPIO.

The tombstone was probably intended to occupy a position against a wall which accounts for only one side being engraved.

The pavement within the church is at a lower level than the ground of the cloister and the garden outside. It is therefore probable that the remarkable collection of tombstones with engraved effigies still forming the floor may still be *in situ*. Chamberlayne (*Lacrimæ Nicossiensis*) enumerates about 46 fragments.

This collection affords a particularly interesting view of this style of art during the course of the XIVth century, to which period it nearly all belongs. All these examples are representations of knights in armour or ladies in the costume of the period, a long tunic reaching to the ground with plain sleeves. The figures are enclosed within the usual arched frame of an architectural kind, coats of arms filling the spandrels at the top.

Amongst the best preserved of these tombstones are the following :—

Balian Lambert, 1330. A well executed outline in chain-armour with helmet. Coat of arms—a fess. Possibly this individual may have been related to the famous Bishop of Famagusta of the same period.

Mary de Bessan, 1322. A well preserved example of costume. The lady appears to hold a book in her hands. The only known monument recording a member of the princely crusading family of the seigneurs of Bethshan.

Bartholomew de Tabarie, 1385. A poorly executed outline in plate armour. Coat of arms—a fess. This tombstone of Bartholomew and his wife is made also to serve as a monument of another lady of the family deceased 55 years previously—Mary de Tabarie wife of Robert Seigneur of Beyrout, 1330. This is perhaps the only surviving monument on which occurs a reference to this ancient Seigneurie de Beyrout, of which the famous John of Ibelin was lord during the stormy period of Cyprus history in the early XIIIth century.

Margaret Escaface, 1331. Possibly a member of a celebrated Genoese family. A well executed outline of an interesting costume.

John Thenouri, 1363. A representation of ornamental plate armour. Coat of arms on a shield—quarterly, 1 and 4 a fess ; 2 and 3 a lion rampant. The same coat of arms is repeated in the spandrels of the canopy over the figure.

John Ponsan, Reis of the Syrians in Nicosia, 1356. A very inferior specimen of outline representing a combination of plate armour and chain mail with a roughly outlined helmet. The chief interest attaching to this monument is owing to its representing an official of the period, of considerable civic importance. The fragment of a tombstone of another Reis of the Syrians exists at the Omerghé Mosque.

Margaret Menacier, 1340. A very simple but well executed example of costume.

Alice de Tabarie, 1357, Isabelle de Nevilles, 1393, and Mary de Milmars, 1393. All these three ladies, who seem to have elected to be buried together, are represented by the figure of a lady in an elegant costume of the period with long flowing hair over her shoulders. In the upper angles of the slab are two coats of arms. On a shield a fess ; on another shield a fess between six fleurs-de-lis, 3 and 3. This slab is perhaps the best preserved of all the

tombstones in Nicosia, and it also happens to be a remarkably good example of the style of art. It seems however to have been removed to its present position from elsewhere.

A mutilated stone bears the effigy of the widow of Jean Gorap (1353) the assassin of Peter I.

John de Tabarie, 1402. A figure in plate armour within an elaborate canopy, holding a sword erect in one hand, and grasping a shield in the other on which appears the coat of arms of a fess with the mark of cadency of the eldest son above. In the inscription the deceased is styled "Marshal of Armenia." A poorly executed but well preserved example representing one of the last seigneurs of the principality of Tiberias.

Amongst many fragments of gravestones and inscriptions on the church floor may be traced the names of several nuns, who to judge by their all being buried in the same year must have fallen victims to some pestilence :—

Sœur Anne de Montolif, 1348.

Sœur Eufemia Scaface, 1348. (Escaface ?)

Sœur Anne de Dé, 1348, (blundered inscription engraved on the tombstone of another person).

Sœur Seville d'Agulier, 1348, (on tombstone of another person).

Sœur Seville de Conset, Superior of the Convent of Notre Dame de Tortosa, 1318. (This should probably be 1348.)

This collection of inscriptions to nuns sufficiently proves that the Armenian Church was originally the chapel of a convent.

The modern arrangements of the Armenian Church are of a very simple and homely character and hardly call for notice. The only detail of an artistic kind which attracts attention is a lining of blue and white tiles to the altar platform. Under a baldachino of poorly carved woodwork of the XIXth century is the altar constructed out of a portion of the sarcophagus of the Mirabel family. This interesting fragment of mediæval stone carving is so much embedded in the modern wooden altar that merely one panelled side is visible.

The sarcophagus of the Mirabel family had its sides decorated with a series of arched panels with Flamboyant foliage in the mouldings. It belongs to the same school of design as the Dampierre sarcophagus preserved at the grain store and the panels at Ay. Ioannis Bibi. The coat of arms of the family (on a cross five inescutcheons) is displayed on shields within the arched panels. There are remains of an inscription—quite unintelligible—on the upper part of the fragment, but there is no trace of any date. The provenance of this fragment is unknown, and the reasons for its insertion in a modern Armenian altar are sufficiently mysterious, and can only be attributed to an inordinate taste for relics prevailing at some period.

In the cemetery of the Armenian Community outside Nicosia are two mediæval doorway lintels used as gravestones with finely carved shields on them. In each case the Lusignan lion is carved on the shield in the centre, and in the dexter shield is a cross, and in the sinister a fess between three fleurs-de-lis. These stones may have come from some old house inhabited by an Armenian family.

*Mosque of Karamanzathe.* This small and insignificant building, with a large minaret out of all proportion, is puzzling. It has been suggested that in origin there may have been here a sort of roadside shrine with an open loggia at the street corner in the style of such monuments in Italy, of which the three apparently Gothic arches facing the street remain. After the Turkish Conquest a mosque was built on to this shrine, which has been rebuilt in the XIXth century in the form of the small square room now used for the purpose. As the loggia faces east it seems improbable that it could have formed the entrance to a regular church.

This monument is wrongly described by Enlart as the mosque of Iblik Bazaar, p. 185.

## 12. Arab Achmet Quarter.

Whoever Arab Achmet may have been, his name is associated with two very important modern monuments of Nicosia. He seems to have rebuilt or repaired the principal water-conduit which supplies the town from the upper bed of the Pedias Potamos; the large new mosque of the quarter is also named after him. This mosque although the most important building of the kind in Cyprus possesses little if any architectural character. It consists of a large hemispherical dome (about 6 metres diameter) carried on the usual Byzantine cruciform plan with pendentives. In front of the mosque is a porch covered with three smaller domes. No moulded or carved details relieve the severe simplicity of this characteristic Turkish monument. It dates from 1845.

On the site of the Arab Achmet Mosque stood a church of which a few mutilated fragments still survive scattered about the mosque enclosure, and in neighbouring houses. A lintel from a door on which a shield is carved with the bearing of two lions affronted, may be seen stuck in the ground. But the most singular survival from the ancient church consists of a small collection of XIVth century gravestones of which the following is a catalogue of the best preserved :—

Pierre Lejaune, 1343, figure of a knight in chain-mail, an interesting example of the military costume of the period. No coat of arms.

Louis de Nores, 1369, figure of a knight in plate armour. This also is a very interesting example of the style considering its early date. Coat of arms, in chief three crosses.

The family of De Nores was one of the most important and proudest of the crusading clans established in the Levant. Mas Latrie and Chamberlayne seek to identify with it the well-known English name of Norris or Norreys. The proud daughter of a certain Louis de Nores in the XVth century died of despair within a few days of her forced marriage with a low caste Sicilian named Morabito. There are still certain persons in Cyprus who claim to be descended from this ancient family although the name is no longer known.

Reimont (Raymond) du Four and another knight named Aubergier are commemorated by mutilated slabs but their dates are unfortunately missing. Coats of arms—Du Four apparently, three lions rampant. Aubergier—quarterly, 1 and 4, a cross saltier engrailed, 2 and 3, five fleurs-de-lis.

Francesco Cornar, 1390, an interesting evidence of the early settlement of this illustrious family in Cyprus. On one side of the effigy is the lion badge of the Republic, on the other is the family coat of arms party per pale or and azure. The figure is clothed in the usual Venetian gown and beretto.

This may be the Francesco Cornar mentioned in the chronicles as resident in Nicosia in 1378, a witness to the agreement drawn up between the Republic of Venice and Peter II. de Lusignan for a defensive league against the Republic of Genoa, six years before the disastrous affair at Famagusta practically put an end to the independence of the Lusignan dynasty.

Antonio de Bergamo, 1393. A much mutilated tomb-slab of apparently a doctor of medicine. His coat of arms, three flowers or stars in chief above a chevron, remain on the slab.

A much effaced but complete grave-slab with the representation of a lady in a well defined mediæval costume, a long close fitting gown with side pockets, has no memorial inscription, but in its place the words of the *Ave Maria*.

Francesco de Organis, Canon of Famagusta, 1345, a much mutilated effigy of a priest.

A number of fragmentary inscribed stones amongst which the most interesting contain the names of Gaspar Mavroceni of the well-known Venetian family of that name, 1402, and Hugh de Mimars, 1324. Many of these fragments are in the usual type of mediæval Greek or Romaic character.

There are also two tomb-slabs of the same design, in the low relief renaissance style of Italy of the XVIth century which seem never to have been completed with inscriptions or the coats of arms for which shields have been provided. These two slabs are the only ones in the collection in the relief style.

A singular tomb-slab in a fairly complete state commemorates John the son of Gabriel. The inscription is in Greek and the date is given as ΑΤΠΗ (1388). The deceased is represented in what



was apparently the usual female costume of the period, the tight fitting gown with loose sleeves and side pockets—possibly this is a stock gravestone *converted* to its present use by the substitution of a man's head with forked beard.

Judging by the importance and number of the tombstones which survive in the floor of the modern mosque we might be led to suppose the mediæval church to have been one of the largest and most important in the city. But De Mas Latrie writing in 1845 describes the church (mosque) as he then saw it, as a small building, a single nave preceded by a porch, and shewing traces of having been much rebuilt. (Archives des Missions Scientifiques, 1850.)

Chamberlayne (*Lacrimæ Nicossiensis*) enumerates 25 fragments of tombstones in this collection. A slab with a half effaced inscription seems to be the oldest yet found in Nicosia; it reads as follows :—

[ICI . GIT . SIRE . GVILLAVME]  
 [DE G] ARELE . QI . TRESPASSA .  
 [DE] CE . CIECLE . LAN . DEL .  
 [INCA] RNATIO . IHV XPT . MCC .  
 [ . . . . ] I . EN . VIII . IORS . DAVRIL .

Tombstones of the XIIIth century are rare.

### 13. *Khorkout Effendi Quarter.*

In this division the numerous traces of houses of a superior description such as the much mutilated doors and windows of lower floors and courses of regular masonry, seem to suggest the existence of a Latin parish.

The mosque of the district is known as the “Turunjlu jami” or mosque of the “orange tree.” It appears to be a building of XVIIIth century style, in the general form of a church with a narthex or porch at the west end. In all probability it is built on the foundations of a mediæval Latin church, but neither date nor inscription remains to afford any information on the subject.

In a narrow lane at the west end of the mosque stands a very interesting old house. Unfortunately the only record of its original appearance is preserved in M. Enlart's sketch on page 547 of “*L'Art Gothique en Chypre*.” Since M. Enlart made his charming drawing the owner of the house has covered up the curious two-light window with its moulded arches and Gothic detail. Perhaps the central column and arches remain within, or behind, the deplorable looking bulkhead which now projects into the street. The old doorway with its renaissance mouldings still remains *en evidence* below.

14. *Mahmout Pasha Quarter.*

No traces of any public or monumental building remain in this portion of the town with the exception of an imposing looking doorway to a private house which fronts on to the north side of the Law Courts building (Konak). This doorway is in the usual "rustico" Venetian style of the XVIth century; there has probably been a coat of arms over the arch. The small mosque near the ramparts is known as the "Bloody Mesjid" for here took place, according to tradition, a great slaughter of the Venetians by the Turks after the capture of Nicosia.

15. *Ibrahim Pasha Quarter.*

The quarter of the ancient "Palazzo del Governo" of Venetian times—the Konak of the Turks.

The regrettable demolition of the "Palazzo del Governo" took place in 1904. The building was in a most dangerous condition of insecurity, and much of it had already been removed some ten years previously. The tottering remains of the entrance gateway were in such a state as to threaten collapse at any moment.

All the architectural features of the gateway were carefully taken down, and they are now stored in the old grain store of the "Betestan," together with a large collection of fragments of mediæval sculpture and details which had been built up in different parts of the old buildings. For a description of this monument as it formerly existed see p. 26.

The present block of Government Offices built on the site of the "Konak" by the Public Works Department, contains the principal Law Offices, the Land Registry, and the Forest, Customs, and Commissioners Offices.

*The mosque and monastery of the Mevlevi Dervishes* ("Dancing Dervishes") are situated near the Kyrenia Gate. The buildings are within a small picturesque enclosure built of old materials and probably dating from the XVIIth century. Within the garden of the Dervish Tekkye is a white marble sarcophagus inscribed as follows:—

AVGVSTINO . CANALI . CLARISS . SENATORI .  
 SVMMÆ . IN . DEVM . ET . PATRIAM . RELIGIONIS .  
 ET . PIETATIS . VIRO . IN . ADMINISTRANDISQVE .  
 REIPVBL . VENETÆ . NEGOTIIS . DOMI . FORISQVE  
 PLVRIBVS . MAGISTRATIBVS . INTEGERRIME .  
 FVNCTO . AC . DEMVM . REGNI . CYPRI . CONSILIAR  
 MARIETA . VXOR . CASTS . ET . GABRIEL . FILIVS .  
 AD . POSTERITATIS . MEMORIAM . POSVERE .  
 OBIIT . XVI . OCTOBRIS . M.D.L.III.

The person commemorated was a "consigliere" or member of the supreme council governing the island, holding office at the time of his death under the Lieutenant-Governor Francesco Coppo.

Adjoining the Dervish monastery the ruins of a large house, now cut up into squalid tenements, is still known as the "Spitia Genovese." A few mutilated architectural details on its front are certainly of the XVth century.

#### 16. *Iblik Bazar (Cotton or String Market) Quarter.*

This division of the town probably represents a Latin parish of which the church has been appropriated as a mosque.

*Mosque of the Serai.* The present "Mosque of the Serai," a small modern building erected in 1900, occupies the site of an older mosque which may have been constructed out of the remains of a church, a few gravestones which existed in this former building point to this fact. On one of these gravestones was a fairly complete inscription:—

ICI . GIT . DAME . SEBILLE . DA . CAVAV . FEME .  
 QI . FV . DE . SIRE . HVE . PIETAV . QI . TRES-  
 PASSA . A . MCCCIII . A . XXIII . IORS . DE .  
 GENVER .

The other fragments were too much broken to be decipherable. They have all since been destroyed.

An ancient classic sarcophagus of the largest size has been used until recently as the lavabo-cistern for Moslem ablutions. It is of native marble, but there is of course no evidence of the origin or provenance of this interesting relic. On one side, within a tablet-like frame is an inscription of six lines in Greek uncials of a regular type. The inscription is unfortunately too much defaced to allow of easy decipherment. It has been published by Bœckh in *Cor. Inscr. Græc.* 1843.

In the square of the Konak stands the symbol of Venetian Dominion still preserved: the column which was always set up in the principal piazza of a Venetian town. This column is a particularly interesting example of such a monument on account of the inscription and coats of arms on its base. The shaft of grey granite which measures about 6 metres in height and about 70 centimetres in diameter is evidently the relic of some important Roman temple. The capital is a singular looking version of the Doric Order with hexagonal abacus. The pedestal and three steps on which the column is raised to a height of about 3 metres are also hexagonal in plan. Six coats of arms carved in marble in an early renaissance style originally decorated the six faces of the pedestal: 1, under the Ducal Cap, on a shield, in chief three roses, in point two bars (Donato, or Donâ delle Rose); 2, a shield, bendy of three (Contarini); 3, a shield, party per pale dancette (Pesaro); 4, a shield,

barry of three, on bars and spaces 21 besants, 6, 5, 4, 3, 2, 1 (Michiel); 5, a shield, quarterly (perhaps gules and or Querini); 6, missing.

The column was of course intended to be crowned with a Lion of St. Mark which has, also of course, disappeared.

The pedestal of the column stands on three steps, or rather two steps and a stone seat, this upper step or seat has a curious inscription cut in large elegant Italian lettering on its perpendicular face which is apparently intended to be read :—

FIDES INCORRUPTA NON PULCHRITUDO NON  
HUIUS UBERTAS SPECETUR INCOLAR

The sentiment thus expressed would seem to resemble the motto “*Fides Inviolabilis*” on the bronze obsidional coins struck at Famagusta in 1570.

In all Venetian provincial cities it was customary to erect two columns, or a column and a flagstaff, as emblems of sovereignty of the Republic, the column being crowned with a stone lion. At Famagusta the two columns still remain in front of the Provveditor's Palace, and also the much mutilated figure of the lion. The second column was generally used to support a figure of the patron saint of the city. Government edicts and public notices were published at these columns, and executions of political offenders took place between them. The unfortunate hero Bragadino seems to have been martyred by the Turks between the columns of Famagusta.

In Nicosia the Venetian column still survives, and until recently a pole stood close by which probably occupied the same place as the original Venetian flagstaff. This pole was decorated with Turkish flags on festival occasions, much in the same way as in the days when the lion banner of St. Mark floated from it, and proclaimed the sovereignty of the “*Serene Republic*” in this principal piazza of the capital of her most eastern possession.

The coat of arms of the Doge Francesco Donato (1545–1553) should be on a field argent, in chief three roses gules, in point two bars of the same. The family of the Donati is also known as Donado or Donâ delle Rose. The Nicosia column was presumably erected in compliment to the reigning Doge Francesco Donati about the year 1550.\* It was restored on a new site in the summer of 1915, at a few yards distance from its original emplacement. As originally built it seems to have been provided with a drinking trough to which a water pipe was carried through the base. This drinking fountain has not been reproduced.

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\* This Doge died at the age of eighty after a singularly prosperous reign of seven years and six months, having ascended the throne on the 24th November 1545. He was a great patron of architecture; he added much to the Ducal Palace, and completed the Library and Zecca (Mint) of S. Mark, Venice, as we see them at the present day.

*The Bath of the Women.*—This building has been identified by De Mas Latric and Enlart with the XIVth century church of St. George the Latin (or of the “Poulains”) of the principal piazza of Nicosia. No evidence is forthcoming for such an identification, and the learned archaeologists seem to have overlooked the fact that although the building much resembles a mediæval church in appearance it does not conform to the invariable planning of such buildings. Instead of lying east and west it is built north and south in a manner which would have been almost impossible until perhaps the period of the Venetian Occupation. The interior is a vaulted hall of three bays without any trace of ecclesiastical character, and the only feature about the building which has led to a supposition that it may have been at one time a church is the richly ornamented doorway.\*

This doorway constructed of mutilated fragments from another building which have been pieced together in a clumsy manner, is remarkable as having been originally an exact *replica* of the west portal of the church of Akhiropietos Monastery (*vide* Part VI., Kyrenia District). The same elaborate carved mouldings with the curious *motif* of interlacing leafage filled with birds are evidently by the same artist who worked at the monastery about the year 1563.

Within the reveals of the doorway are niches in a Turkish style the whole of this *side* of the building having been added to with an immense thickness of second hand masonry, in which fragments of XVth century sculpture occur..

In consequence of the decay of surrounding buildings this Bath House is buried to a depth of about one metre and a half below the present level of the neighbouring roads and lanes.

It is perhaps singular that this “Bath of the Women” does not at all resemble in construction the more usual “Hammam” or Turkish Bath of the Levant. There seems a possibility that the building may have served for its present use before the Turkish Occupation.

*Iblik Bazaar Mosque.*—Within this division is situated a second Mosque—a small modern building of the usual simple utilitarian character. Attached to it is a singularly short minaret the gallery of which is not higher than the first floor of surrounding buildings. The small mosque is apparently known as the “Iblik Bazaar Mosque” and it may possibly represent an older building on the site, of which the minaret remains, half buried in the mound of earth and debris which has accumulated in this neighbourhood from the decay and ruin of old houses.

The name “Iblik” appears to mean Flax, and the bazaar would be the linen market.

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\* About the year 1890 a most interesting grave-slab was discovered doing duty as part of the floor of this bath house. The effigy represented a Lusignan Prince judging by the coat of arms, and the crown on his head. Almost directly it had been identified by the late Major Chamberlayne, it was stolen, and it has now been lost sight of.

17. *Abdi Djavvush Quarter.*

No public or monumental buildings remain in this division except a very small modern building known as the "Lily-Mosque." or "Tulip Mosque." In some of its lanes of mud houses a few courses of stones mark where houses of some importance once stood, and a portion of the lower story of an ancient house with the bases of columns, all in carefully dressed stone, may still be detected amongst the mud hovels.

18. *Abu Kavunk Pasha Quarter.*

On the site of what appeared to be a small mediæval chapel or church, a mosque was built in 1902. The apse of the original building with a moulded arched window of XVth century style survived, but all such traces have now been removed.

19. *Ayios Loukas Quarter.*

The church of the Apostolos Loukas was built in 1758 according to the list of Orthodox churches enumerated by Kyprianos in 1780 (Hackett—Church of Cyprus, p. 273). The north and west doorways are however of mediæval style. The plan of the building is a double nave divided by a row of circular columns supporting pointed arches and cross vaulting, the north aisle is somewhat narrower than the south. The windows are square headed with corbel supports to the lintel. On the south side of the church is an unfinished cloister of the XVIIIth century. The present building evidently occupies the site of a mediæval church of which the north and west walls still exist.

An iconostasis of the usual florid wood carving, painted brown, decorates the interior, and in the gynækitis is preserved a large collection of disused icons with the former Rood of the church dated 1692. Amongst these icons is a curious processional picture painted on both sides measuring about 75 cm. × 50 cm. and mounted on a pole. On one side is the Panayia, on the other a representation of the Crucifixion. Another interesting icon represents a donor with his wife and son, the latter in a curious mediæval dress and armed with a sword or yataghan.

20. *Yeni Djami (The New Mosque) Quarter.*

This division takes its name from a new mosque built within the last few years out of the ruins of a very beautiful and interesting mediæval church. The mosque is a perfectly unarchitectural square building occupying the south east corner of an old moslem burial ground (for notice of the tombs, see p. 101).

About the centre of the cemetery stands a block of ruins consisting of the south-west angle of the mediæval church of which the turret staircase has been carried up as the minaret of the mosque, hence the preservation of the fragment. The surrounding burial ground is covered with ancient fragments used as tombstones.

Enlart (" *L'Art Gothique* " p. 168) gives a lengthy description and no less than six of his charming illustrations are furnished by this mutilated fragment. The destruction of this interesting monument was due to the ignorant cupidity of natives seeking imaginary treasures concealed in the mosque. The staircase turret which rises at the south-west angle of the church has been prolonged into a minaret; a trefoil tympanum over the staircase door is ornamented with three roses of charming effect. By the side of this door remains the jamb of the west entrance of the church. It is ornamented with two column shafts of ogee section; they are separated by an ogee moulding and surmounted by low capitals of undercut and undulating foliage having an effect as if violently blown by the north wind. The combination of these capitals forms a kind of frieze and the start of the drip-stone at the side is a corbel ornamented with a finely designed winged dragon. The doorway must have had a tympanum filled in because the lintel in grey marble broken in two pieces formerly lay amongst the ruins. This lintel is almost identical with that of the neighbouring church of St. Catherine. Its decorations consist of a row of four dragons with wings and dogs' heads, and tails ending in foliage; between these animals are carved roses. This fragment has lately been removed to Government House.

A portion of the south wall of the church remains with two tomb-niches below a moulded string, above are the jamb and window shaft, etc., of a window. In the interior angle of the ruin are preserved details of moulded ribs to vaulting, shafts, etc., so that by the expert in such matters the design of the ancient church can still be detected. It was evidently precisely similar in proportions and detail to the neighbouring St. Catherine's, but of a somewhat earlier and better style of architecture. It may very possibly have served as the model for the later edifice. The plan of the church may still be traced amongst the graves.

Amongst the debris in the cemetery is an enormous capital from a circular column. The abacus is octagonal with a few twisted leaves of a mediocre style of carving beneath: its provenance is unknown.

*Ay. Yeorgios.*—A small, interesting Orthodox church, situated close to the Bastion No. II. It is a simple barrel vaulted structure with a nave and north aisle separated by an arcade of pointed arches. It may possibly belong to the XVIIIth century, but it is evidently built on the site of some mediæval church, from which several ancient details survive, and some curious icons from a screen. Over the west doorway is the panelled side of a XVth century sarcophagus of a very interesting character. Within cusped panels are three large coats of arms; in the centre is the shield of Gourri (?), quarterly 1 and 4, a radiant star (or sun); 2 and 3, a lion rampant. This coat of arms occurs in many places in Cyprus

(Famagusta, Kellia, etc.) and was considered by the late Major T. Chamberlayne to represent the rich and well-known Syrian family of Urry, or Gourri (Houry), to which the village in Nicosia District of the same name evidently belonged under the feudal law. On either side of this central coat of arms is a shield bearing three chevrons.

At the west end of the church is a belfry of mediæval design, and there are various details of stonework from some Gothic building inserted.

### 21. *Ayia Sofia Quarter.*

The division of the "Great Mosque," formerly the Cathedral of the Latin Primate of Cyprus.

The great Mosque of St. Sofia is the largest monument of antiquity remaining in Cyprus, and the most important surviving memorial of the feudal kingdom of the Lusignans, and of the art and culture of the Levant during the XIIIth and XIVth centuries.

*St. Sofia.—History.*—Fra Stefano di Lusignano states that in his time the foundation of the cathedral was attributed to the year 1193; other chroniclers give the date as 1209, in the reign of Archbishop Thierry, second occupant of the See.

Archbishop Eustorge de Montaigu (1217–1251) originally from Auvergne, was undoubtedly the first important builder of the cathedral. During his episcopate valuable donations were made to the archbishopric, it became possessed of the "Casali" of Peristerona, Livadia, and numerous other properties, and in 1228, according to certain historians the building was considered to be in a complete condition. By this, however, is probably meant that it was sufficiently complete to admit of the choir being used for the daily offices and for the great ceremonies of the Church. Archbishop Montaigu seems to have employed all the means at his disposal in the building of this portion, and thereby incurred the censure of the papal legate, Eudes de Chateauroux, who insisted on the income of the diocese being applied less exclusively to the building of the cathedral, and more to the maintenance of Divine Worship.

Archbishop Montaigu's architectural ambition received however a great impetus in 1248, when St. Louis, King of France, visited Cyprus, establishing his base of military operations in the island for the disastrous Egyptian Crusade. In the train of the French king came numerous artists and artificers, camp followers, and colonists as we should call them in modern days, who were anxious to find employment in the building of the imposing chateaux and ecclesiastical establishments which still mark by their ruins all over the Levant the flourishing settlements of the crusading period. A few names survive of these architectural artists (see Dussieux, "Artistes Français à l'Etranger.") Archbishop Montaigu accompanied St. Louis to Egypt in 1249, and died in the camp on the Nile.



The cathedral seems to have remained incomplete as far as concerned the nave and west end until the episcopate of Giovanni del Conte (Giovanni di Pola) who arrived in Nicosia in 1319. This energetic prelate finished the nave and built the great western porch and north-west tower as far as we see that portion completed at the present day. On the 5th November, 1326, took place the solemn consecration of the building. Giovanni del Conte seems to have carried on the original scheme of his predecessor, Eustorge de Montaigu, with all the artistic magnificence of the XIVth century. Records remain of the paintings of the interior, the marble screens, the statues in precious metal, the silken hangings and vestments, and the general furnishing of a great cathedral of the period.

The cathedral of St. Sofia naturally suffered the usual consequences of war and rapine during the Genoese invasion of 1373 and the Mamluke raid of 1426. In 1432 John II., King of Cyprus, was crowned in the cathedral and for this purpose the building would probably be repaired or restored to some extent.

Towards the end of the XVth century visitors to Cyprus described the interior as still looking "magnificent."

In 1491, at the commencement of the Venetian Occupation, an earthquake seems to have damaged St. Sofia and its repair was ordered by decree of the Senate. In 1547 another earthquake much damaged the building, and at this latter period the capitular body had fallen into such decay that the Lieutenant Governor of Cyprus could with difficulty find a chaplain to perform Divine Service within the church.

The last record we have of the use of the cathedral of St. Sofia for the purpose for which it was built is the sermon preached within its walls by the heroic Francesco Contarini, Bishop of Paphos, a few days before the capture of the city and massacre of its inhabitants on the 9th of September, 1570. This sermon is preserved *in extenso* in Paruta's "Guerra di Cipro," 1585.

*Description.*—St. Sofia, Nicosia, is planned in the usual form of a first class French cathedral without a transept and with an apsidal east end surrounded by an ambulatory, but without any *chevet* of chapels. In this latter particular it resembles many French cathedrals of the XIIIth century to which the *chevet* has subsequently been added. The cathedrals of Sens, Auxerre, and even Notre Dame, Paris, appear to have been so planned originally.

The choir, the ambulatory, and the two transeptal chapels are the most ancient portions of the present cathedral as planned in 1209. The whole is carried out in the purest early French pointed style. The immense window openings without tracery intended to be filled with the opaque stained glass of the XIIIth century are provided with slender column shafts at the sides, both inside and out, having boldly carved foliage capitals, and the characteristic string annulet midway on the shaft. The arcade of the

ambulatory seems of the original building, the columns are apparently ancient granite shafts from Salamis, their capitals are finely carved examples of mediæval foliage. There is, however, an odd feature in this arcade—at the south-east angle of the apse the column stands upon an inverted capital of large size, to make up for a deficiency in its height. This inverted capital is too much covered over with the plaster and whitewash of modern times to allow of investigation; but it would seem to belong to a series of ancient fragments about the cathedral which suggest the idea that details of some older building (of the XIIth century) have been used up in the building of 1209. Of this older style are the two doorways on the north side, with their unmoulded arches and early Romanesque carving.

The ambulatory arcade of the apse has very much the appearance of the east end of some of the great churches in Venice owing to the presence of great beams of wood which act as struts or ties between the arches of the vaulting. These struts may have been added at the restoration of the cathedral in 1491, at which time also the underpinning of the apse walls, and the huge buttress added on the south side were amongst the works undertaken.

These Venetian additions are marked by a few sculptured details in the clumsy modern style of such attempts. The upper walls of the apse and clerestory have the appearance of having been rebuilt also in Venetian times.

Externally the east end of the cathedral shews traces of having been very much altered at different times and under very different circumstances. The great flying buttresses of the semi-circular, partly semi-decagonal, apse have evidently been rebuilt in harmony with those of the nave (the work of Giovanni del Conte, 1326) and take the place of the older design of a massive column enclosed within an arch, a form of construction frequently occurring in XIIIth century French architecture, *e.g.*, Saint Germain des Près, Laon Cathedral, etc. To the buttresses supporting the arches have been added miniature ridge roofs, crockets, finials, etc. This alteration to the earlier design of the XIIIth century was however a part of the mediæval building of the cathedral; another and most unfortunate innovation in the plan and structure of the monument was carried out by the Turks some forty or fifty years ago. The great south door of the cathedral, which was particularly interesting as a work of art was removed from its original position and reconstructed, after a fashion, in the eastern bay of the apse.\*

This great marble doorway which now forms an entrance at the east end of the building has been very much mutilated in the course of its transference from its original position. The fine

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\* In the time of De Mas Latrie (circa 1846) this portal seems to have been still in its original position, see his description of the Cathedral. It was evidently removed in a clumsy, barbarous manner and made to fit its new position without any regard to its original design. Blocks of marble from elsewhere have been made to do duty for bases to the side columns,

marble carving in bold leafage and grotesque animals is specially characteristic of mid-thirteenth century French work, the crocketed arch dripstone, however, looks of a rather later period as if it belonged to some other monument, together with patched up bases of the columns. The doorway as originally designed and executed undoubtedly formed the principal decorative detail of the cathedral of 1209; a circumstance which, in its present very mutilated condition it is difficult to appreciate.\* The tympanum of the arch is filled in with a Turkish design enclosing a long inscription from the Koran, too small to be legible. The date, 1577, is said to form part of this inscription. (This appears to be the oldest Turkish inscription remaining in Nicosia.) M. Enlart states: "Ce portail est aussi remarquable par l'habilité avec laquelle le marbre a été fouillé que par la valeur de la composition." (L'Art Gothique, p. 116).

Two ancient doorways remain on the north side of the cathedral of a date contemporary (if not older) with the great south entrance. One of these leads into the north transeptal chapel and exactly faces the entrance of the Archbishop's house on the opposite side of the piazza. The other is the north doorway of the nave. Both are of the same simple construction—a lintel supported by wall jambs with carved capitals and brackets, above which is a flat tympanum within a moulded arch. The nave doorway is of the same character as the south door, the transeptal entrance is ornamented with sculpture of a very fine XIIIth century type, a vine scroll and Byzantine acanthus leaves.

In the western portion of the cathedral—the nave and narthex built by Giovanni del Conte, eleventh Archbishop—we have a splendid example of the XIVth century style of architecture as practised by the Latin colonists of the Levant. Whilst carrying on the plan and general design laid down by Eustorge de Montaigu about a hundred years before, the later elegancies and developments of the perfected Gothic style have been adopted without any sacrifice of harmony in the completed building. The desire of the later builders has evidently been to produce a homogeneous effect, and the severe simplicity of the eastern portion, with its single light windows and square sectioned arches, its restricted carving and ornamentation is skilfully combined with the richness of the west end by an intermediate character in the windows of the clerestory of the nave. A certain Italian resemblance suggests itself in the design of the tracery of three circles filling the head of a four-light window; the *motif* is not unlike certain windows in Or San Michele, Florence, but the detail of mouldings and carving are distinctly French.†

\* M. Enlart has sought to identify the author of this work, and supposes Endes de Montereau (brother of the famous Pierre de Montereau, the builder of the Sainte Chapelle, and S. Germain des Prés), to have accompanied his royal master to the Levant in 1248, and possibly worked upon this Cathedral.

† M. Enlart has endeavoured to identify the name of the French architect Gérard de Langres (c. 1300) with this clerestory and its remarkably fine carving in the capitals.

The side aisles of the nave possess an unusual arrangement of a wall passage carried below the windows on wide segmental arches. At first sight this method of construction is not very intelligible, because the archways through which the gallery passes behind the wall shafts of the aisle are at a lower level than the passage itself and have to be approached by a series of little staircases in each bay. The reason for such an arrangement is not altogether obvious or satisfactory, except in the two cases where the wall passage has to be carried across the north and south doors of the nave. A somewhat similar construction exists in the Burgundian cathedral of Saint Die in the Vosges, where the plan also involves the placing of the wall passage through the piers in a position which does not affect the security of the spring of the vaulting.

The most imposing architectural feature of St. Sofia is its west end and magnificent porch. In spite of subsequent mutilations and the incompleteness of its towers this is incontestably the most interesting and finest architectural design remaining in Cyprus of any period. A singular suggestiveness of Italian influence in the XIVth century work of Archbishop Giovanni del Conte has already been noticed in the clerestory windows of the nave. This suggestiveness becomes still stronger at the west end, although the type of mason-craft remains French, as if surviving from the earlier days of Eustorge de Montaignu. A great western porch or external narthex to a church is a distinctly Italian characteristic, but a few examples of the kind may perhaps be found in north Europe; the lateral doorways of Chartres cathedral affording the nearest resemblance to the "Galilee" of Nicosia. The word "Galilee" seems to have been commonly used in the XIIIth-XIVth centuries for a great west porch. The chroniclers of Cyprus refer to the narthex of Nicosia under this name. "*Commencio la Galilea fino a li volti*" (Amadi, p. 405). In England such a feature was common, the "Galilees" of Ely (1215), Peterboro' (1375), and Durham (1175), being conspicuous examples. In the Neapolitan Gothic churches such porches are frequently introduced, and the great church of Santa Chiara, Naples (1310) possesses a porch of three vaults very reminiscent of St. Sofia. Another example is the church of Monte Oliveto, Naples (1411).

The three vaults of the narthex—the centre somewhat larger and higher than the two sides—are carried on moulded arches and groups of columns with remarkably fine capitals of varied foliage. The arch mouldings stop on an octagonal base, and not on the capital itself. Each arch starts from a large octagonal capital, and two smaller ones on each side of the pier.

The ornamentation of the three great portals leading into the church is a remarkable piece of elaboration and variety. Each is a different design, although not sufficiently distinct to prevent a unity of effect.

The centre arch—nearly twice the width of the side doorways—consists of four orders of richly carved mouldings; these have to some extent been filled up with gypsum to conceal the carving. Where visible the carving consists of a sort of “dog-tooth” filling the cavetto, formed of flowers of different shapes. These mouldings spring from corbels elaborately carved with foliage. Beneath the corbels the splayed jambs of the doorway are treated in an altogether unique manner. Constructed of white cipollino marble they take the form of moulded panels, two on each side, the hollows of the surrounding mouldings being filled in with carved roses. The panels were evidently intended to contain painted figures of saints.

The tympanum of the central arch is constructed in courses of white marble richly carved in the form of small arcades in two stories. At the sides of the upper story are two panels containing still unmutated figures of angels swinging censers; almost the sole survivors of the carved statuary of the cathedral. All the panels of the tympanum were decorated with paintings which have now entirely disappeared.

The width of the central doorway is divided in the usual way by a central pier of marble, at the top of which remains the canopy of a statue (Christ, or the Madonna and Child?) standing upon a column of which only the base now remains. At the sides of the central archway stand two short columns which supported statues of the same proportions as that in the centre, the capitals above them which carry the arches of the vaulting forming their canopies.

The north doorway is remarkable for a number of miniature statues introduced into the mouldings of the jambs. These have of course been deprived of their heads and much mutilated; all the sculpture is in fact much injured wherever it happens to be within easy reach, but there has not apparently been any systematic attempt at destruction.

The arch mouldings of both side doors retain their enrichments of ball flowers and roses, that on the north less elaborate of the two, and the frieze of corbels which supports the arches, forming a continuous line of carving with the capitals of the main arcade, is also well preserved. These arches are of the same cipollino marble as the splays and corbels supporting them; the marble stops at the angle shafts on either side.

Traces of coloured decoration remain on various parts of the mouldings, and the panels on the splays of the three doors (12 in number) were evidently intended to contain large figures (of the Apostles?). Over each of these is a curious representation of a crown held by two hands appearing to descend through the arched top of the panel, an emblem of divine recognition.

At the present day it is somewhat difficult to appreciate the total effect of such an elaborate design as this porch. With the exception of those portions which are of white cipollino marble the whole has been covered with a coat of gypsum and repeated

layers of whitewash. The traces of colour decoration are on the marble, but the extent to which the scheme of painting was carried, as is presumable, over the inner arches and columns of the porch and more especially its vaulting, cannot now be determined; it formed doubtless a sufficiently gorgeous *ensemble*.

Over each of the external arches of the porch are groups of three shields once decorated with the usual armorial bearings of the Lusignans.

The exterior of the porch and the west end of the building afford an interesting problem as to the way in which it was proposed to finish the work. The southern of the two towers has evidently never been completed and the design as it stands at the present day is imperfect and somewhat unintelligible. Evidently the intention was to erect two towers with a belfry stage above the level of the roof of the cathedral, and to connect them with a great moulded arcade of which we see the springing stones *in situ*, forming a partial screen to the actual west front of the cathedral. The tops of the towers would doubtless have terminated in pointed gables, pinnacles, and an open parapet in the style of Famagusta, and the great arch would have supported a shallow gallery of communication at the belfry level. Such an arrangement is not uncommon in European cathedrals of the XIVth century, but the gallery is usually supported on an arcade masking the main gable of the church as at Notre Dame, Paris, or the later front of Rouen. In the case of Nicosia the intention seems to have been to form a great external gallery or balcony on a level with the aisle roofs, more in the style of the much earlier St. Ambrogio, Milan, or of the Roman basilicas. It may also be suggested that the architect of St. Sofia had probably in his mind a ritual use for this gallery; for the exposition of relics (a popular custom of the period) or for ceremonies connected with royal coronations such a feature in the design would be important. In the middle ages there would of course be a vast open *parvis* or piazza surrounding the cathedral, a space now reduced to a deplorable little garden by the encroachments of subsequent ages.

On entering the cathedral from the west end a fine sense of space and scale is experienced by reason of the great span of the nave arches, although the absence of all furniture and the nudity of the whitewashed walls diminish the actual appearance of size. The absence of a triforium detracts from the apparent height of the building in the eyes of Europeans accustomed to this feature; only at the west end does a wall passage below the great window give the effect of this important feature in a Gothic church.

No trace of the original fittings of the cathedral survive. It has been supposed that the small pulpit used by the Moslems may be formed out of some marble details of a former monument, but nothing else can be detected. The floor, however, still retains, as in most mosques formed out of ancient churches, several tombstones in fair preservation, and fragments of others. But these

have doubtless been completely changed from any position they may have originally occupied in the mediæval cathedral. Traditionally the Moslems are said to have dug up and removed the remains of the persons buried in the church, and the tombstones have merely been relaid (in some cases after defacement) as a convenient flooring on which to lay the great carpets used in the Moslem religious ceremonial. In addition the level of the church floor is altered by the making of a step or platform diagonally across the whole interior for the purpose of directing the position of the modern congregation towards Mecca.

At the time of the church being converted into a mosque large openings were pierced through the lower walls on all sides. This method of treating the ancient churches of the Latins was universal in the Levant, wherever the Turks made use of them as mosques ; as a consequence, the majority of such buildings have disappeared under this very effectual method of destruction.

Although the mediæval furniture of the cathedral has completely disappeared and not a trace of any monument or decoration has been suffered to survive upon its now naked walls, a very fair idea of the appearance of its interior may be gained from the "pilgrim-books" and other records which have been discovered and edited within recent years.

Archbishop Giovanni del Conte is known to have erected a marble rood-screen or "jubé" dividing the choir from the nave, this would be in the usual position on a line with the eastern side of the north and south doors of the nave. This screen would naturally be in the magnificent style of the marble work of the three western portals, enriched with gilding and painting and with niches filled with statuary of the XIVth century type. We know that it was in the form of a groined loft like Exeter or the similar galleries still preserved for the most part in Germany and Belgium, *e.g.*, Munster, Westphalia. On either side of the choir door was an altar, that on the north side being dedicated to St. Francis, a benefice endowed by King Henry II. with a revenue derived from the royal baths of Nicosia (Hackett, p. 498). On the opposite or south side of the screen was probably the altar of St. George, founded originally by King Hugh III. in 1270, before the erection of the nave and west end of 1326. Nicholas Le Huen in his "Saintes peregrinations" mentions that the armorial bearings of European Princes were displayed in "la grande esglise episcopale," and the arms of Lusignan and Venice were visible on the outside to the travellers Stockhove and Hurtreil in 1630 and 1670. Nicholas Martoni in 1394 refers to the vaulting of the choir painted in fine blue with gold stars.

The accommodation within the choir comprised seats for a dean, a provost, three archdeacons, twenty-four canons, and thirty-two chaplains (Pierre Mesenge, 1507, quoted by Enlart, p. 714). These would all be in stalls of carved wood.

The cathedral has five structural chapels attached to its sides. Two of these are the transept chapels already referred to as forming part of the original plan of Archbishop Eustorge. That on the north side appears to have been dedicated to St. Nicholas, and its altar was in the semi-circular apse now occupied by the stairs to the women's gallery of the mosque. This chapel is of a singular design, possibly due to subsequent alteration; it has on its north side an important doorway, one of those already referred to as a relic of an earlier or XIIth century building, over which is a large circular window, now filled in with a Turkish square window and masonry, in place of the original tracery. This rather singularly placed portal of the cathedral, exactly facing the doorway of the archiepiscopal palace on the opposite side of the piazza seems to have been planned with some particular object in view, and may perhaps have been intended for the processional entrance of the archbishop when pontificating—in other words it was the "Bishop's door." The great *oculus* above this door would give the effect of a transept to this bay of the vaulting.

The south transeptal chapel is the "Lady Chapel" founded by King Hugh III. in 1270. This is well preserved and its architecture is almost untouched by subsequent modifications. It is now filled with the "Michrab" of the mosque, and of course every trace of its original furniture has been removed. The outside of this chapel displays the original design of the XIIth century cathedral in the most untouched condition. The singular corbel cornice crowning the walls is a striking peculiarity—a precisely similar cornice exists on the church of St. Sepulchre, Barletta, in Apulia, and is common in French work of the period. The flying buttresses of the clerestory over this chapel are apparently the primitive ones—untouched in 1326. The south-west angle of the chapel is occupied by a circular staircase, corresponding to that on the opposite side, which ascends to the roof of the aisles, but is closed. The large number of staircases in such a building as St. Sofia may be accounted for by the method of construction, probably without any large amount of scaffolding. These circular staircases are a great convenience to the builders during the course of the works, and for any subsequent repairs. The staircase of the north transeptal chapel is carried in an ingenious manner from the octagonal turret which encloses it up to the level of the aisle roofs, on to a flying buttress which forms a bridge to the higher level of the nave roof. This arrangement is also primitive and belongs to the building of 1250 before the nave and west end had any existence and would be used by the builders in constructing the choir vaults.

The Sacristy with its semi-circular apse for an altar remains untouched; its doors leading into the church appear to be ancient. In one corner of this Sacristy is a circular staircase giving access to a particularly interesting chapel built above it at a subsequent date—probably in the time of Archbishop Giovanni del Conte.\*

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\* This portion of the cathedral was a great deal "restored" by the Evqaf autho-



It has been suggested by Enlart (p. 106) that this upper chapel was dedicated to St. Thomas of Canterbury but he gives no reference or authority for such an opinion. In any case, whatever its nominal dedication may have been, it was built as the "treasury" of the cathedral, and for that purpose it is provided with curiously arranged store cupboards in its west wall; one of these, which can only be approached by a ladder, was intended as a sort of "strong room." Very similar treasuries still exist at Bella Paise and St. Catherine's, Nicosia.

The architecture of this upper chapel is remarkable for beauty of design and ingenuity of construction. To support the weight of the vaulting over the circular east end the walls are strengthened with pilaster buttresses which convert externally the semi-circular plan into a semi-octagon, with angles carried on corbels carved as gigantic human heads. In place of the more usual hemispherical vault over a semi-circular apse the ceiling is formed by three bays of ribbed vaulting meeting in a key-stone behind the arch of the main vault. This arrangement is unusual and yet pleasing; it has been imitated amongst other details of the Latin cathedral in the building of the adjoining Orthodox metropolis of St. Mary. As the vault of this chapel rises considerably above the level of the choir aisle to which it is attached, the walls on the west and south sides are pierced with circular windows. The other windows of the chapel although XIVth century in style have no tracery. On the north and south sides are small two-light windows arranged for persons within the treasury to look down into the church as well as into the piazza. These windows have side window seats, and the idea is suggested that one of them would be used by the sacristan as a post of observation in guarding the reliquaries and other objects of value exposed upon the high altar. The window towards the church may also have served for the ceremony of exposing the relics to the congregation in the church. This chapel is in a state of excellent preservation, except for the alteration to its entrance.

In speaking of this treasury as the chapel of St. Thomas of Canterbury M. Enlart possibly makes a *lapsus memoriae*; he intended to refer to the chapel of St. Thomas *Aquinas*, built by Giovanni del Conte, of which we have mediæval descriptions (see below). It is, however, singular that a tradition should survive of a church dedicated to St. Nicholas in the vicinity of the cathedral which was the chapel of the "Order of St. Thomas of Canterbury" after the transference of that military organisation from Acre to Nicosia in 1292. Bishop Stubbs in his lectures on mediæval history gives an interesting account of this English Order. It was founded at Acre by a priest named William, chaplain to Ralph de Diceto, Dean of St. Paul's, London. Peter de Roches, Bishop of

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rities in 1903 and this staircase seems to have been altered and a new passage cut through from the upper chapel into the modern "Women's Gallery," converting the treasury into a sort of reserved opera-box for the ladies.

Winchester, established the Order in a new house in Acre in 1231, under the rule of the Templars. Several references to the Order are preserved in documents of the XIVth century, and many names of members are on record. The last document referring to the convent of the Order in Nicosia now surviving is dated 1357. The parent house of the Order in London, built on the site of Thomas Becket's birthplace, seems to have become the property of the Worshipful Company of Mercers after being used for some time by the Augustinians or "Austin Friars" as their hospital on the fall of the Templars in 1311. The order was still in existence at the close of the reign of Edward III., circa 1375. The Order is frequently mentioned in connection with Cyprus, *e.g.*, Ludolf von Suchen, 1350. The badge of the Order, as described by Quaresimus, "*Elucidatio Terræ Sanctæ*" consisted of a white mantle on which was a red cross, having a gold scallop shell in its centre. Quaresimus speaks of the Order as dedicated to "St. George and St. Thomas,"—may not this be the origin of our national badge of the red cross on a white ground? It is at least the earliest recorded instance of the red cross being used as the national emblem of England. Several badges or emblems of the European nations seem to have originated in the Crusades; the black and white banner of the Teutonic knights now used as the German standard, the white cross on a red field of the Hospitallers now appropriated by the modern Italians, the white cross of a chivalric order still surviving on the Austrian standard, etc., and the red cross of England first displayed in the XIIIth century on the fields of Palestine.

How far there may be any connection between the "Order of St. Thomas" and the "Order of the Garter" affords food for speculation. The institution of the "Garter" attributed to Edward III. coincides with the disappearance of the older institution. The badge of a red cross on a white field seems to have been common to the three Orders of the Temple, St. Thomas, and St. George of the Garter.

The chapel of St. Thomas Aquinas, built by Archbishop Giovanni del Conte forms an important part of the west end of the cathedral. It opens out of the church by an arch of the same height as the nave aisle, in the second bay from the west end on the south side. It has evidently been built in imitation of the two transeptal chapels of the primitive cathedral and it appears to have been added to the fabric subsequently to the building of the nave aisle. The same semi-circular apse with hemispherical half dome is reproduced from the older chapels.

It is presumable that this chapel of St. Thomas Aquinas would be built towards the end of the pontificate of Giovanni del Conte (1312–1332) as it is evidently an addition to his other work. Its erection marks the period when the great Dominican author of the "*Summa*" was regarded with a particular admiration, and when monuments to his honour were being raised in the Dominican Convents of Europe. The famous "*Triumph of St. Thomas*

Aquinas " in the Spanish Chapel at Florence is for instance dated 1350. Giovanni del Conte was a member of the Dominican Order and evidently wished to honour one of the greatest and most popular intellectual luminaries of the period, and at the same time a member of his own society. The Archbishop may have been influenced in his dedication of this chapel by the fact of St. Thomas Aquinas (born 1226) having been a friend of King Hugh III. of Cyprus\* (1267-1284) to whom he dedicates his book " *De Regimine Principum* " in about the year 1275, a book ranked with Aristotle in mediæval estimation.

Amongst the various descriptions of St. Sofia surviving from the middle ages there happens to be an unusually elaborate account of the chapel of St. Thomas Aquinas in the " *Evagatorium* " of Felix Faber, a German Dominican who visited Cyprus in 1483 : " On the right of the church is a chapel dedicated to St. Thomas Aquinas, in which the legends of the holy doctor are exquisitely painted, whilst a gilt plaque (the gilded altar-piece) on the altar sets forth his acts. In this chapel I saw a remarkable monument which I will describe. For at the side there stands a beautiful tomb of great value made of precious jasper. I measured it with my own hands and found it 12 palms in length, 7 in depth, and 5 broad, and 1 thick, the whole of solid stone. It has a cover of the same dimensions in the usual form, roof-shaped, of the same stone. The colour is green and spotted with other colours. It is said to have as many virtues as it has spots which are innumerable, red or rosy as if sprinkled with blood. Those who carry it about chastely will find in it these virtues."

Then follows a description of jasper and the gryphons which live in Scythia : " Whilst I was standing and thinking, certain Canons were walking up and down the nave of the church waiting for the last stroke of the vesper bell. I approached them and asked for what god or goddess, or king or lord this incomparable tomb had been made. The Canons entered the chapel with me and told me a very long and pleasant story, and if the fact is not as I have written it down, at least this is what I heard : " Mars grew jealous of Venus, and yoking his steeds to his chariot he went to the hyperborean mountains where he routed the gryphons and tore a block from the hill of jasper. And when he returned to the Isle of Venus he set this stone for her bed to bridle her intemperate appetites. But when death cut off Venus, they could not grave her image nor make her statue, hence in her temple they set up this rude unpolished block of jasper. So Virgil writes the image of Venus bore no human likeness. However in the days of Our Lord Jesus Christ, amongst other Gentiles who desired to see Him were Cypriote merchants. Now these Cypriotes seeing His miracles and believing in Him, begged Him to sail with them to Cyprus. To whom He replied as He had replied to Abgarus, King of Edessa, that first of all He must suffer the cross and die and rise again and

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\* Son of Robert Guiscard, Prince of Taranto, founder of the Taranto-Lusignan branch of the Lusignan dynasty.

then He would send them His disciples. The merchants returned to Cyprus, and told the people what they had seen and heard, and fearing lest His crucified body should be thrown out by the Jews as those of other criminals, they agreed to send persons to Jerusalem to bear away the Body of Jesus, and bring it to Cyprus. Then they entered the temple of Venus and overthrew the jasper stone which was her symbol, and shaped of it a tomb for the Lord Jesus. But when Our Lord was dead and honourably buried the Cypriotes were appeased and preserved this stone until to-day, not selling it nor suffering any man to be buried therein because it had been dedicated to Christ our Lord."

Ten years previous to Faber's visit to the cathedral, an attempt had been made to appropriate this sarcophagus as a coffin wherein to bury James II. de Lusignan on his death in 1473. But the cathedral clergy successfully resisted the attempt on the part of Catherine Cornaro.

John Locke, an Englishman who travelled in the Levant about the year 1553 (Hakluyt Collections) also describes the mysterious monument of jasper: "The Cathedral Church is called Santa Sofia in which there is an old tomb of jaspis stone, all of one piece made in form of a carriage coffer, twelve spannes high, which they say was found under-ground. It is as faire a stone as ever I have seen."

Nicholas Huen in the XVth century states that the jasper tomb had been prepared for Godfrey de Boullogne's tomb.

Carved on one of the flying buttresses supporting the nave roof, above the chapel of St. Thomas Aquinas is a quaint sun-dial. It is in the form of a stone disc held by the figure of a man. Similar dials exist at Laon and Chartres.

Opening out of the third bay from the west of the south nave aisle is a small square chapel of the XVth century style. Completely detached from the main church, its only entrance being a small ordinary wood door, this little building has become a receptacle for lumber and rubbish. Its walls and square vaulted roof are in excellent preservation, and on the south side is an arched tomb niche with crocketed gable, etc. Above this tomb niche, as well as on both outside faces of the walls, occurs a coat of arms, on a shield three pine cones, 2 and 1. This coat of arms, which has attracted the attention of the passer-by for several centuries, has unfortunately no significance at the present day. No traditions survive of any name which can be identified with it. The same coat of arms is borne by the famous house of de Pins of Languedoc and Catalonia from which the first Grand Master of the Order of St. John elected in Cyprus was descended. Odo de Pins died however in 1296, and the chapel in question has all the appearance of being a building not older than the early XVth century. Two other members of this family had relations with Cyprus, Raymond de Pins in 1310 and Roger de Pins in 1360. Two foliated circular windows, one on each side wall, light the interior.

A certain peculiarity in the construction of the cathedral calls for notice. As originally planned by Eustorge de Montaigu the building appears to have been intended to receive a timber roof and a covering in the style of contemporary European churches. The only flying buttresses of the original building which remain untouched are two on the north, and two on the south in the structural position of a transept. Each of these flying buttresses has a lower arch, invisible from the ground level of the church which was intended to be concealed by the roofing. As an additional proof of this the corbelled out course on which the upper wall plate of a lean-to roof was intended to rest, still exists between the flying buttresses on the north side. The original builders of the cathedral were too much accustomed to the European style of architecture to conceive of the present flat roof. All the later mediæval buildings of importance in Cyprus seem to have been vaulted in such a way as to allow of a satisfactory treatment with flat "terrazzo" or cemented roofs into which the ingredient of puzzolana enters largely. At the same time it is observable that in such large vaults as the cathedral naves of Nicosia and Famagusta, the "pockets" of the vaulting are not filled in solid and the ridge lines are straight, there is nothing of the domical style of quadripartite vaulting as practised in Syria and sometimes in Italy. In the XVth century the vault pockets were frequently filled in with earthenware jars of large size, an idea which had occurred to the ancient Romans of many centuries before. This allowed of the flat terrace roof over immense spans to be supported by comparatively slender abutments.\*

It is of some interest to chronicle the destructive circumstances through which any great and ancient building may have passed in the course of ages. St. Sofia, Nicosia, has suffered much from the contending factions and religions of the middle ages, but the greatest damage to the structure has probably been due to the earthquakes to which Cyprus has always been subject and which account for the disappearance of Salamis in classic times, and of mediæval Limassol.

- 1267. Cathedral (incomplete) suffered from earthquake.
- 1303. Much damaged by a great earthquake.
- 1360. Interior damaged by rioters.
- 1426. Mameluke invasion and ruin of Nicosia.
- 1491. Part of the cathedral destroyed by an earthquake.
- 1547. Damage by earthquake.

The two last dates are within the period of the Venetian Occupation and these two disasters were of so severe a character that the church appears to have been almost abandoned. In 1565 a

\* The Gothic Architecture of Europe, as in all great styles of Art, is perfect in the adaptation of its details to the requirements and purposes in view. This is seen for instance in the ingenious method of carrying the rain water from the main, or nave, roof of the cathedral, down the sloping cornices of the flying buttresses to gargoyles which spout the water clear of the walls, any overflow passing through slits in the wall arranged for this purpose.

general restoration of the edifice seems to have been undertaken by order of the Venetian Senate.

As a resumé of the foregoing description, it may be stated that the cathedral of St. Sofia is a remarkably interesting example of XIIIth-XIVth century architecture as practised in the Levant by European colonists of the middle ages. It betrays not the slightest trace of any oriental or native influence either in plan, mason-craft, or decoration. It is purely an example of the combination of all the characteristics of the European styles at a period before the distinctions between those styles became very marked.

The work of Eustorge de Montaigu may be defined as more especially French in character, owing doubtless to the influence and munificence of St. Louis on his Crusade: the later building of the west end, but for a continuance of the French style of stonework, is as reminiscent of Naples, Sicily, or Spain as of anything in France. The absence of high-pitched gables and spires usually associated with the mediæval art of Europe produces an impression of incompleteness and want of style in the Cyprus buildings, but a very similar defect is noticeable in all the districts which border on the Mediterranean from Spain to the Holy Land.

*Exterior of the eastern end of the cathedral.*—This part of the church possesses some peculiarities which are difficult to explain. The probability is that owing to some disaster caused perhaps by earthquake the upper portion of the building has been repaired in the XVIth century. At this time the flying buttresses were re-erected without much care in placing them over the piers or wall buttresses beneath. The Venetian appearance of the interior at its east end has already been referred to (p. 66.)

The most singular detail of this re-building is the battering plinth or "zoccolo" carried round the lower portion, with a XVIth century moulding on top. Strange looking carvings occur at the angles of the buttresses and a narrow inspection will reveal the half effaced figures of men and animals in a sort of incised mode of decoration. These mysterious carvings have a certain resemblance in character to the excellent sculpture on the neighbouring XVIth century house (p. 95).

The cathedral of St. Sofia still contains several tomb slabs of the XIVth century in a remarkable state of preservation. The following four examples are still entire:—

1. ARNATI VISCONTI, 1347, an elaborate study in the plate armour of the period under an arched canopy. Coat of arms, on a shield ermine, a lion rampant. This is perhaps one of the finest examples of the style of art, and the best preserved.
2. DAME MARGUERITE GAPSEL, 1400, an interesting study in costume with embroidered sleeves and long pointed shoes. The canopy represented over the figure is of a singular design and contains two coats of arms: (i) on a bend dexter, three eagles displayed; (ii) a stag tripping.

3. CHARLES DOUDIAC and his two children, all represented on the same stone, date illegible. This is an interesting example but much obliterated.

4. A PRIEST holding a cantor's staff and an open book, 1439. A well preserved effigy but broken in two pieces. On the book is the same inscription as in the case of the priest Antiaum (see below).

Fragments of about 25 gravestones, with incised figures remain. Of these the most ancient is that of Raoul de Blanche-garde, in the chain mail of the XIIIth century (date missing).

A curious fragment commemorates FANSES ANTIAVM, Priest, 1312, holding a book on the leaves of which is inscribed :

SALVUM FAC SERVUM TUUM DNE ET BENEDICHE  
EREDITATE TUE

From the book appears to issue a scroll on which is written :  
CEST LORRUN DE SAINT BRANDA.

[St. Branda is commemorated in the Roman Kalendar, and said to have been a native of Ireland or Spain ?]. The Antiaume family belonged to the early Frank colonization of Palestine. *Vide* De Mas Latrie, *L'île de Chypre*, p. 371.

A curious inscription commemorates the son and the nephew of Bishop Baldwin Lambert of Famagusta :

+ICI . GIT . SIRE . GVILLE . LAMB[ER]T . FI .  
QI . FU . D . LOVESQ . BAUDUIN . D . FAM .  
AGOVSTE . BOURGES . D . NICOSIE .  
Q . TSPASSA . D . CE . SIECLE . LAN . D .  
MCCCXXVII . D . X . AXXVII . IORS .  
D . SETMB . D . Q . DIEVS . AIT . LAR .  
ME . AMEN .

+ICI . GIT . S . IOHAN . LAMBERT . CLERC . & .  
NTAIRE . NEVOU . D . LEVESQ . BAUDUN .  
D . FAMAGOUST . Q . TSPASSA . A . XIX . IORS .  
DAVIL . LA . D . MCCCXLVIII . D . X .  
DIEV . AIT . LARME . AMEN .

The few grave slabs which survive give but a vague idea of the vast number which must once have covered the floor of the cathedral. The sepulchral monuments of the church do not seem to have been systematically destroyed, but those on the walls would of course be removed on the conversion of the building to the use of a mosque.

Of these latter an interesting example has been preserved in a note-book copy made by Christopher Furer von Haimendorf in 1566. As translated from the Latin by the late Mr. Cobham of Larnaca it reads as follows :

I, Carlo Capello, Knight of the Republic of Venice and Viceroy of Cyprus, bade this shrine be erected for my body ;

but that my soul shall fly to God I have desired and believed.  
Hail, ye chosen of God ! and win for me by your prayers His  
boundless mercy.

Reader, I lived and helped the good, but life  
Was toil, and death a refuge and release.  
All that is good is mind, yet all our strife  
To learn and know is hushed in Death's great peace.  
How vain our hopes and fears ! Dreams, idle dreams,  
Are earth's sole gift ; the mind must live and soar  
To its own starry home, and death which seems  
So fearful, teach us its eternal lore.

Another epitaph on a Lieut.-Governor of Cyprus is preserved  
by De Mas Latrié in " L'île de Chypre," 1879 :

VICTOR . BARBADICVS . CYPRI . PROREX . QUUM .  
VT ./ PATRIA . MAGIS . QVAM . SUIS . COMMODIS .  
CONSULERET . EXACTA ./ IAM . ÆTATE . IN .  
PROVINCIAM . NAVIGASSET . SECUNDO . MENSE ./  
POST . QUAM . MAGISTRATUM . INIERAT . GRAVI .  
MORBO . OPPRESSUS ./ E . CORPORIS . VINCULIS .  
IN CÆLUM . EVOLAVIT . QVEM . DECEDENTEM .  
VNIVERSA . CIVITAS . LVCTU . ET MÆRORE .  
PERSECUTA ./ EST . OB . ÆT . SUÆ ANNO . LXVI .  
AD . XI . KL . IN . A . CHRISTO . NATO . MDXLVII .

The two following gravestones have been removed from the  
cathedral into the Bedestan :

1. NON . EST . FIXA . DIES . VITE . NON . TERMINUS ./  
VLLVS . NULLA . SUB . CERTO ./ FEDERE . IURA .  
MANET ./ NAM . QVI . TAM . SUBITO . CECIDIT ./  
NVNC . FUNERE . MAIUS ./ DEBUERAT . CELI .  
VIVERE . LEGE . DIV ./ SYDERA . DECEPIT .  
PARVO ./ NAM . TEMPORE . SANVS . VIVUS ./  
INFERMUS . MORTUS . AT . FUIT ./ HECTOR .  
BELTRAME . REPETINE ./ OB . DIE . . . . .
2. HIC . IACET . INSIGNIS . EQUES . D . IACOBUS .  
URRIUS . CUI . CAPITULUM . ECCLIE . NICOS .  
PIETATIS . O..... . PHS . STATUIT . TUMULUM .

*The Archbishop's Palace.*—On the north side of the cathedral  
is a range of ancient buildings (part of which has unfortunately  
lately been destroyed), all now in private ownership. Set back a  
little at one side is a fragment of the " Arcivescovado " of Venetian  
times. The wall retains two small basement windows of a type  
which may be traced in most of the surviving fragments of old  
houses in Cyprus. These little windows are usually arranged for  
the light and ventilation of the lower floor towards the street at  
a height sufficient to prevent any attempt at escalade, in addition



to which they are always provided with heavy iron bars. Four coats of arms survive in an excellent state of preservation on different parts of the façade. Immediately over the doorway, at the apex of its arch, are two small shields, that on the left hand charged with a simple cross the other bearing a bend between two fleurs-de-lis. (Arms of the family of Aldobrandini ?) These coats of arms may have some reference to the building of the palace, but all trace of their exact meaning is lost. Close beside them is a rudely carved Italian shield surmounted by a mitre, the coat of arms represented is that of the Donato family of Venice, three roses in chief, two bars in point. It is curious that this same coat of arms occurs on the Venetian column in front of the former entrance to the Palazzo Publico or Konak, but in that case the ducal cap is represented in place of the mitre. Also an elegant marble panel in the early Italian Renaissance style with a shield beneath a mitre, surrounded by honeysuckle ornament, the arms, a gryphon rampant, remains in the middle of the façade.

CHRONOLOGY OF THE LATIN ARCHBISHOPS OF NICOSIA AND OF  
EVENTS CONNECTED WITH THEIR CATHEDRAL.

- |                |   |   |   |            |
|----------------|---|---|---|------------|
| 1. [Uncertain] | . | . | . | —          |
| 2. Thierry     | . | . | . | —          |
| 3. Albert      | . | . | . | 1211-1217. |

To this period belong the XIIth century fragments in the present building.

- |                         |   |            |
|-------------------------|---|------------|
| 4. Eustorge de Montaigu | . | 1217-1250. |
| 5. Hugh (Ugo di Pisa)   | . | 1251-1260. |

Building of existing choir and aisles under the auspices of St. Louis IX. (1250) on his way to the disastrous Egyptian crusade.

- |                         |   |   |            |   |                    |
|-------------------------|---|---|------------|---|--------------------|
| 6. Bertrand             | } | . | .          | . | <i>circa</i> 1270. |
| 7. Raphael              |   | . | .          | . |                    |
| 8. John I. (di Ancona)  | . | . | 1288-1295. |   |                    |
| 9. John II. (del Conte) | . | . | 1312-1332. |   |                    |

Nave and west end, towers, etc., with the chapel of St. Thomas Aquinas and the great Rood-screen and internal fittings completed.

- |                             |   |            |
|-----------------------------|---|------------|
| 10. Elie de Narbinaux       | . | 1332-1344. |
| 11. Philippe de Chambarlhac | . | 1344-1360. |

Bull of Pope Clement VI. (1350) for completing the cathedral.

- |                           |   |             |
|---------------------------|---|-------------|
| 12. Raymond de la Pradèle | . | 1366-1370.  |
| 13. [Uncertain]           | . | —           |
| 14. Michael               | . | 1382-1390 ? |

Period of the Genoese invasion and cessation of work on the cathedral.

- |               |   |   |   |            |
|---------------|---|---|---|------------|
| 15. Andrew I. | . | . | . | —          |
| 16. Conrad I. | . | . | . | 1396-1400. |

Crowning of King James in Nicosia, 1399.

- |                             |   |   |             |
|-----------------------------|---|---|-------------|
| 17. John III.               | . | . | 1400-1402 ? |
| 18. Conrad II. (Carracioli) | . | . | 1402-1411 ? |

19. Stephen (di Carrara) . . . — —  
 20. Hugh de Lusignan . . . 1413-1442.

In this period the cathedral was restored for the crowning of King John II., and for the elevation of Hugh de Lusignan to the Cardinalate.

21. Galesio de Montolif . . . 1442-1447.  
 22. Andrew II. . . . . 1447-1453.  
 23. James (King James II.) . . . 1456-1460.  
 24. Antonio Tuneto . . . . 1464-1467.  
 25. Guillaume Goneme . . . . 1467-1469.  
 26. Louis Perez Fabricius . . . 1469-1476.  
 27. Vittore Marcello . . . . 1477-1484.  
 28. Benedetto Soranzo . . . . 1484-1495.

An earthquake occasioned the repair of the cathedral at the expense of the Venetian Senate.

29. Sebastiano Priuli . . . . 1495-1502.  
 30. Aldobrandino Orsini . . . . 1502-1524.

This Archbishop appears to have built the Episcopal Palace.

31. Livio Podocataro . . . . 1524-1554.  
 32. Cæsare Podocataro\* . . . . 1554-1560.  
 33. Philip Mocenigo . . . . 1560-1577.

In 1547 the cathedral was ruined by another earthquake, and deserted by the clergy; it was restored for service in 1564. Last Mass was celebrated within its walls, 9th September, 1570.

Converted into the tenancies of private owners the whole range of buildings formerly the Archbishop's Palace has been completely reconstructed internally and not even a trace of the Venetian period of construction, to which the coats of arms still upon the façade belong, can be detected. On the east side of the premises runs a narrow irregular lane, spanned by two pointed arches carrying a chamber or passage; this latter although a modern

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\* Family of Podocataro [originally of Venice, domiciled in Cyprus]. Ettore Podocataro, author of several books, wrote a history of Cyprus in 1566, [not printed. Cod. Miscell. S. Marco. III. No. 649.] and states that:—Luđovico Podocataro was born in Cyprus, 1430. He became a Canon of Padua, and was eventually made Cardinal under the title of S. Agata by Alexander VI. In 1502 he relinquished his canonry of Padua to his nephew Livio, and died in 1506, leaving a rich collection of "anticaglie" behind him. His nephew erected a sumptuous monument to his memory in S. Maria del Popolo, Rome. Livio Podocataro was the friend of Cardinal Bembo who mentions him in his Letters under the name Poldo Cattaro, (the original spelling). He was consecrated to the Archbishopric of Nicosia in 1524, unable to attend the Council of Trent in 1545, he nevertheless paid the expenses of other bishops from Cyprus to the council. Dying in 1555 he left 15,000 ducats to endow scholarships for Cypriots in the University of Padua. According to Cicognara, IV. p. 142, Livio Podocataro resigned the Archbishopric to his brother Cæsare in 1552.

His epitaph on the monument in Venice, in which he is described as a Cypriot, is as follows:

LIVIVS PODACATHARUS CYPRIUS  
 ARCHIEPISCOPUS LEFCOSIEN  
 EX. TESTAMENTO  
 OBIIT MDLV XIII KAL. FE  
 V ANNO LXXXI

construction may possibly represent an ancient means of communication between the episcopal palace and certain offices connected with the cathedral which occupied the block of buildings now used as a *medresse* or school (Moslem).

This latter block of buildings contains many traces of ancient architecture in spite of the alterations of the past three hundred years. In the narrow lane above referred to are fronts of two mediæval houses, one of which retains on the first floor the large window and balcony beneath a richly moulded Gothic arch, almost the last survival of such a feature in Nicosia. The old designs of the two house fronts and of some adjoining shops can still be detected by surviving arches and windows. The adjoining entrance archway to the school is built of mediæval fragments used up in a clumsy barbarous manner. On the south side the premises are bounded by the basement wall of an important ancient house, but all its architectural features have been hacked off or plastered over; its ancient doorway now walled up contains an elegant Arabic inscription referring to a certain Ali Zekhinin in the year of the Hegira 1244 (1866).

At the south-west corner of the *medresse* premises stands one of the very few Turkish monuments in Cyprus possessing any pretension to architectural style. It is a small square chamber covered with a dome of elegant proportions and with a very trifling amount of decoration. On its two façades are panels containing the favourite Turkish inscription "If God will," but no indication of date or of the sultan to whose munificence the monument is supposed to be due. Inside it is a plain white-washed chamber containing one or two small book-cases. It is called the "Sultan's Library."

Facing the south-east angle of the cathedral stands the ruin of a remarkable mediæval building, now unfortunately degraded into a miserable tenement. It has at one time consisted of two stories, the upper was lighted by three large windows with rich mouldings and sculpture of which traces may be seen through the clumsy blocking up with stones and gypsum. The lower floor was provided in the usual way with small ventilation holes heavily barred and a door. This building seems of almost too much architectural importance for an ordinary house, we may perhaps imagine it to have been the chapter-house or some other office connected with the cathedral.

Until within a few years back a very fine example, quite perfect, of a XIVth or XVth century house stood facing the south side of the cathedral. (Illustrated in Enlart "*L'Art Gothique*," Fig. 338, and Jeffery "*Architectural Review*," 1899, p. 130.) This, like the example already referred to in the lane at the side of the "*Archievescovado*," consisted of a lower floor with a doorway or shop, and an upper floor with a richly moulded and carved window having angle shafts, capitals, and a drip-stone ending in a crocketed finial. A singularity in these fronts consists of a couple of small

square windows arranged in the wall at a higher level than the main opening. They possibly served the purpose of ventilators. This front was ruthlessly destroyed for the purpose of making a new gateway into the camel khan in the rear. A number of mediæval fragments, with coats of arms, etc., are still scattered in the vicinity.

*The Bedestan.*—The building known by this name (*i.e.*, an Exchange or Market) to the Turks, is the Orthodox Metropolis of the Venetian period in Nicosia.\* It stands at the south-west corner of the Latin cathedral precincts, and seems built as if in rivalry with its greater competitor of the foreign and dominant religion. The history of the building, like all Orthodox monuments in the island, has still to be discovered. No date or inscription survives upon its walls, and the only clue of an historical character rests in the row of small Venetian shields sculptured on the lintel of the great north door.

The earliest references to the church are made by Pierre Mesenge (1507) and by Jacques le Saige (1518), the first of whom describes it as the Greek cathedral "dedicated to Our Lady" (metropolis).† Le Bruyn (1700) mentions it as then in use as a Bazar, and Mariti (Viaggi, 1769) says: "Quite close to the said mosque there is another beautiful building, dedicated to St. Nicholas, Bishop, as one sees from a figure of the said Saint in bas relief still remaining over the door. This church also had three aisles and columns on which are painted various saints much damaged. The place is now called Bezestan, a kind of market where all kinds of goods are sold. It is the business resort of the chief merchants of Nicosia, Turks, Greeks, and Armenians. If this church has not been profaned by being made a mosque, it has had no better fate in becoming a fair."‡ De Mas Latrie (1847) saw the church in use, as at present, for a grain or lumber store.

The name of "S. Nicholas" seems to have been adopted by De Mas Latrie and as a consequence the subsequent writers on Cyprus, Bishop Stubbs, Dr. Hackett and Enlart have enlarged upon the idea that this must be the church known in the XIVth century as "*ecclesia S. Nicolai Anglicorum.*" But as it will be shown that the building bears every evidence of dating in its present form from a period at least two hundred years after the disappearance of the Order of S. Thomas such an identification is hard to prove. In addition the figure of a saint which survives

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\* By the "Bulla Cypria" of 1260, the Orthodox Bishop of Solia, or of the district of Nicosia was prohibited from residing within the city of Nicosia, but during the Venetian occupation of Cyprus this law must have been relaxed, and Bernardo Sagredo speaks of "*quel di Solia che fa residentia in Nicosia,*" in 1562.

† Fra Stefano Lusignan calls it "*Crussotheistrie*" signifying the golden or precious advocate, as far as such a term can be translated.

‡ This statement on the part of Mariti is perhaps the origin of a curious "*mare's nest*" identification of the building with the interesting Order of St. Thomas of Canterbury (see above p. 74.)

on the façade and which Mariti supposes to represent S. Nicholas has no distinguishing emblem, and may represent altogether another individual.

*Description.*—The Bedestan or Bezestan, is an example of the imitative style of building current in Cyprus during the last years of European occupation. Uninfluenced by the renaissance and Pseudo-Classic Art of Italy—a fact which is very remarkable and which can only be explained by the absence of an educated and refined element in society during the Venetian Occupation—the masons and builders of Cyprus continued the masoncraft of an earlier age, but with great deterioration. The plan of this building at once betrays the want of precision and the confusion of ideas which necessarily result from the employment of an uneducated imitator working in a, to him, alien style. An effort to combine the long and lofty nave of a mediæval church of Europe with the cruciform Byzantine construction culminating in the inevitable dome has resulted in the usual incongruity of effect, an incongruity which is common in all the village churches of Cyprus during this period.

The plan of the building really consists of two churches built as is so often the case in Cyprus side by side. Such a method of enlarging or rebuilding churches is peculiar to the Orthodox Church, and wherever that communion extends, these double churches, one being built after the other, are to be found. The reasons for this custom are not very obvious, for although as a rule only one of the buildings is ever used as a church the older of the two frequently outlives its younger rival. In the present case the plan shews traces of a small double aisled church of which only the usual two apses and the south wall remain. At the time of building the two large aisles and dome of the XVIth century additions, this fragment of an earlier building was covered over with pointed vaulting of deplorable construction which now menaces complete collapse. Three slender columns support this vault, with capitals of renaissance type.

The two large vaulted naves added in the XVIth century on the north side of the original building and intruding very perceptibly on the old Latin cathedral precincts, constitute a curious patchwork of styles and details. At the east end of the larger nave is a five-sided apse of very original design and construction. It is easy to see that a model for this has been found in the treasury chapel of the neighbouring cathedral. An arch divides the apse from the next square bay of vaulting and allows of the vaulting ribs within the apse developing independently. The effect is pleasing and suitable to the "Neapolitan Gothic style" which may be considered the prevailing style of art in Cyprus at the close of the middle ages. The apse is lighted by a small single window with elaborate mouldings and a drip-stone terminating in a finial of "Flamboyant" leafage.

The cupola which crowns the central nave is but badly provided for in the construction, as a consequence it, and its supporting pendentives, are much cracked and threaten ruin. The pendentives are formed by the delicately moulded arches of the nave. On the arches beneath the cupola occurs the favourite zigzag moulding of the XVIth century—strange survival of a *motif* unknown in Europe after the era of the Crusades. An odd mode of decorating a capital also occurs at this same point; two hands appear from the sides offering the benediction according to the Orthodox rite.

The vaulting of the western part of the nave has at some time collapsed, and as a consequence the floor is raised upon the debris. The nave arcades are of a very clumsy ill-designed character, and remind one of the poorest type of village church.

The northern nave or aisle resembles the main portion in detail except that there is a more ordinary semi-circular apse for the altar of Prothesis. The interest of this portion rests entirely in its outside wall which contains two elaborate carved doorways and a singular iconostasion in the form of a doorway between them.

The great doorway of the church is a remarkable attempt on the part of the XVIth century mason to copy one of the marble archways of the cathedral porch on the opposite side of the road. But the result is sufficient to prove the deterioration of Cypriote masoncraft during the two centuries which had elapsed since the building of St. Sofia by Archbishop Giovanni del Conte. The enrichments of the arch mouldings are well enough carved, and being of a Flamboyant character have a certain novelty in the position they occupy, but the corbel capitals (grotesque faces) supporting them are indifferent both in design and execution, and the shaft capital is altogether a botch without any pretence of fitting its position. Beneath the corbels on each side of the door are clumsy imitations of the panels for painted figures under crowns supported by two hands—the odd *motif* of the splays to the cathedral entrance. The whole of this elaborate piece of architectural decoration is carved in the tortuous Flamboyant style of leafage which survived even into the days of the Turkish Occupation—as long in fact as there was any effort on the part of the rustic masons to decorate their churches, and until the modern barn-like structures of the last thirty years took the place of the totally different mediæval buildings.

A lintel of white marble, barely supported at either end in a precarious manner by a small marble corbel, is surmounted by a marble panel decorated in a way which gives the date of probably the whole building.

In the centre of this panel is the mutilated figure of a saint, apparently holding a book (possibly one of the Apostles), and on either side is a row of three coats of arms carved upon a small shield of a peculiarly Venetian type with scroll tops and a twisted point—the type of decoration so closely associated with Venetian work

of the XVth century. The coats of arms are also of Venice, counting from left to right, they represent: 1, a Venetian canal bridge surmounted by a cross (Da Ponte ?); 2, a Venetian canal bridge (Da Ponte ? or Canali ?); 3, a Venetian lion in chief, lower part of shield unintelligible. (Basegio ?); 4, a lion rampant holding a flower in his paw (Pisani); 5, a hand holding a flower (or shrub), (Verdizotti); 6, Defaced.

This device on the outside of an Orthodox metropolis\* so evidently representative of families claiming a Venetian origin, and the general appearance of the memorial suggestive of commemoration by armorial bearings of benefactors or patrons may perhaps represent the persons under whose protection or patronage the metropolis was erected. Another idea suggests itself, that the supreme council of six, of the Venetian administration of the period in Cyprus, is represented in a complimentary way, which was common in Italy at that period. In any case, the coats of arms are not of a kind easy to identify with any of the celebrated families of Venice, and look like the sort of emblems which natives ennobled under the Venetian occupation would be likely to assume.

The secondary doorway on the north side of the church is another example of XVth century imitation of Gothic detail. The model in this case has evidently been the "Flamboyant" (Neapolitan Gothic) church of St. Catherine, Nicosia. The two elaborate doorways of this church have afforded an idea which has not been improved upon in the course of imitation. The foliage carving although shewing the survival of a certain character is lumpy and lifeless by comparison with the original. Copies of the slender marble columns at St. Catherine's being perhaps unprocurable are omitted, and their capitals take the form of rounded boss corbels. Altogether the work is very inferior to the genuine "Flamboyant" of perhaps one hundred years before.

Between the two doorways stands the most interesting features of this façade, as a work of art. This is an external iconostasis or picture stand which appears to have been constructed out of an old doorway brought from some other position. It will be noticed that the stone-work at the sides does not correspond with the masonry of the wall. The type of carving on the richly ornamented arch is Flamboyant of the most elaborate description, and although much mutilated the figure of a saint forming the key-stone displays the artistic character of genuine mediæval work. The capitals of the side piers are a singular variety very similar to those on the Morphou shrine but of a superior workmanship—they are too much mutilated to admit of a judgment of their original effect. Taken as a whole this iconostasis is a remarkably

\* The custom of placing a coat of arms belonging to some Latin or Frank family on the outside of an Orthodox church seems to have been very common in Cyprus during the Venetian and Turkish Occupations. In Nicosia the churches of Tripiotis, Chrysakinictessa, and the modern Metropolis are thus decorated although the intention under the circumstances seems somewhat obscure.

fine specimen of the "Flamboyant" style in Cyprus. The most remarkable feature about this iconostasis is, however, a sculptured panel in the marble lintel, representing the Death of the Virgin. Although somewhat mutilated it is sufficiently perfect to afford a good idea of Cypriote sculpture in the XVth century. It represents within the limited space of 35 cm.  $\times$  20 cm. a figure of the Virgin extended on a bed surrounded by Jesus Christ (within a vesica) and six apostles, two of the latter in a kneeling attitude. In the background stand two angels.

It may perhaps be incidentally observed that the presence of this piece of sculpture in the very middle of Nicosia, and opposite the entrance of the great mosque tends to prove that such objects of art were not systematically destroyed at the Turkish Occupation.\* At that time, however, it may possibly have been concealed behind a shop or booth—there are traces in the adjoining wall of some such erections. The remarkable absence of mediæval figure sculpture in the island which is observed by every visitor to Cyprus may arise as much from the absence of sculptors as from the iconoclastic tendencies of subsequent times. Representatives of the great mason-guilds of Europe would hardly be induced to leave their native countries during the zenith of mediæval art to visit a Levantine colony. Therefore it is only at a moment, such as during the expedition of St. Louis in the middle of the XIIIth century, that the actual presence of master masons and architects can be detected. The few remaining examples of figure sculpture on the cathedrals of Nicosia and Famagusta, on St. George the Latin, Famagusta, and St. Catherine, Nicosia, have all the character of good XIVth and XVth century work, but in later buildings attempts at figure sculpture are marked by a complete want of technical skill. Clumsy proportions, ignorance of design in attitude, drapery and accessories, and a complete absence of all aesthetic quality produce a deplorable effect. The singularly preserved panel of the Bedestan illustrates all these defects.

In this connexion it is of interest to note that M. Enlart thinks that he has been able to identify the beautiful carved foliage and grotesques of the old south door of St. Sofia with Eudes de Monterau, an architect and sculptor who followed St. Louis to the Levant in 1248. The name of at least one native of Cyprus, of a much later age, has been discovered by M. Eugene Muntz (quoted by Enlart, p. 66). This was a certain Cesati known as "il grechetto" who visited, and worked, in Rome and Venice as an engraver on gems. He was known to Michaelangelo and had the honour of being mentioned with praise by the great Florentine. He returned to Cyprus in the year of Michaelangelo's death, 1564,

\* It is interesting to find that Noel Hurtrel in his "Voyage de Jherusalem" 1670, observed the arms of Lusignan, Cyprus, and Jerusalem and even those of the Venetian Republic remaining above the porch of St. Sofia. This may, however, be an erroneous statement as it is incredible the Moslems should have allowed these emblems to remain on a mosque. The Venetian Lion still survives in several conspicuous places in Famagusta.



and seems to have disappeared in the great convulsion of the Turkish invasion.

At one time a porch or open narthex extended along the west front of the Bedestan, this has long since disappeared and been rebuilt as shops. In 1906 the last fragment of the west end surviving at the back of the shops consisting of an elaborately carved doorway similar to that of the north-west corner of the church was removed, and now decorates the gardens of Government House.

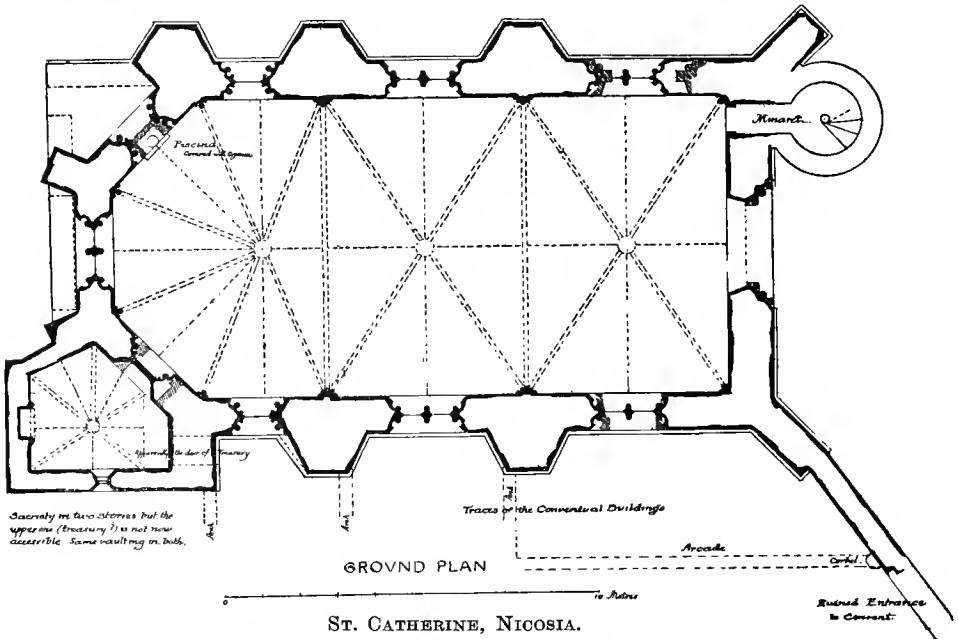
Minor details of interest on the outside of the building are the curious cornice carved with grotesque animals at the angles of the pilaster buttresses, and the singular design of the main apse with its panelled mouldings forming the angles. Within the north side aisle of the Bedestan is preserved a large quantity of carved fragments from various sources in Nicosia, the ruins of the Konak, etc., awaiting suitable accommodation in a mediæval museum. Several of these architectural details have an exceptional character although very much mutilated and no longer possessing the interest which attaches to such things *in situ*.

A large and elaborately carved and moulded window with a richly designed heraldic achievement beneath it was removed from the old Konak, when that ruin was pulled down in 1904, and all its parts lie prostrate on the floor of the Bedestan. The window is filled with flowing Flamboyant tracery of a regular Italian character and the coat of arms (the later Lusignan quarterings) are on a shield supported by two lions sejant, beneath a well designed helm surmounted by a mural crown. The whole design recalls that on the Cornaro palace at Venice, and probably owes its origin to the reign of Queen Catherine Cornaro.

The next most important object in the collection is a very beautiful sarcophagus of native marble or alabaster, which, in origin made for use in the classic age, has subsequently been adapted to the purpose of the usual bone-chest of the XIVth century so common in Italian churches. One of its plain panelled sides has been elaborately and tastefully carved as an arcade with cusped and moulded arches, the spandrels are filled with boughs of leafage of the finest design, and as a whole this is one of the most important works of art remaining in Cyprus. Within the arcade two shields are represented, charged with the barbels adorsed of the Dampierre family of Champaign. In places where the mediæval stone cutter has wrought deeply into the side of the ancient chest, the marble has become thin enough to appear transparent when a light is held within it. Remains of somewhat similar sarcophagi will be found at the chapel of the Orthodox Archbishopric, and at the Armenian Church. Amongst a mass of mutilated architectural details, and tombstones, is the torso of a fine recumbent figure of an Archbishop from an altar tomb of the XVth century and a curious fragment of incised floor slab representing clergy assisting at some ceremony. These fragments although mediæval in character, are mostly in the style of the village church architecture of the XVIth century.

22. *Haidar Pasha Quarter.*

This interesting division is perhaps the former Latin parish of St. Catherine. The church is, after the cathedral, the most important architectural monument of Nicosia. Its history is, of course, unknown, but a curious identification of its name as far back as the Turkish invasion is preserved in a metrical description of the siege of Nicosia published by Menardos, Athens, 1906. There St. Catherine's, or "the Bishop's Church," is specially referred to,\* and doubtless it is the same building known to the Orthodox natives as "Santa Katarina," and to the Moslems as "Haidar Pasha Mosque." It probably became known as "the Bishop's Church" owing to its proximity to the north-east corner



of the Archiepiscopal Palace premises. At the same time it is possible the St. Catherine of the poem may be some other church used as the Orthodox "metropolis" in the XVth century.

*Description.*—The church of St. Catherine is a complete example of the XVth century "Flamboyant" style of Cyprus. The only portions missing from its original mediæval design are the tomb-stone flooring and the usual furniture of altar and rood-screen. In converting the building to the use of a mosque the Turks have, as usual, cut large square holes through the side walls at the floor level much endangering the stability of the structure, and as a consequence the north and south walls have spread out a great

\* "And they began to pull down the churches, and as many as they fancied they kept as Mosques. St. Sofia, which was the King's church, and St. Catherine, which was the Bishop's; the church of the 'Eleousa,' which was near these, and the Catholic Church of 'Hodegetria,' all these they kept to make their postulations in."

deal. The use of the building as a mosque has also involved the covering of the interior with a thick coating of gypsum which conceals all the moulded and carved detail of its architecture, and the tall windows are filled in with the curious perforated gypsum slabs in place of glass, a system of fenestration peculiarly Oriental.

Externally the building presents a curious example of construction. The north and south walls take the form of a series of large octagonal piers or buttresses divided from each other by the tall and narrow windows. The vaulting of the interior is carried on thin wall shafts on the inner face of the octagonal piers. The two-light windows, about eight metres in height, ending in traceried heads are richly moulded, and it is remarkable that they all retain the exceedingly thin and delicate mullion which is constructed in four pieces secured to the sides with iron saddle bars. The west end wall is pierced with a small circular window without tracery, underneath which is the elaborate carved doorway of the "Flamboyant" style. Like contemporary work in Naples or Sicily the design of this doorway is marked by somewhat heavy undulating leafage carving in archmould and capital, with singularly slender nook-shafts for the door jambs. The middle shaft on each side is a polished column of white marble. Under the arch is a tympanum filled with stone tracery unpierced, and supported on a lintel with a carved moulding forming a frieze of ornament the *motif* being a rose between two dragons repeated three times (*vide* Yeni Djami Mosque). At the sides of the arch, starting from large bosses which form the terminations of the hood-mould are two gabled and crocketed pinnacles set on angle-wise to the wall. This very common and characteristic treatment of central European architecture suggests the presence of some German or French mason during the designing of St. Catherine's.

On the south side of the church is a doorway, which although in the same style of workmanship as the larger west entrance has the appearance of being by a different hand. The tympanum is filled with a geometrical design in tracery, the lintel has been decorated with the usual shields of the Lusignan coats of arms, and the hood-mould does not terminate on either side in pinnacles. A peculiarity in the design of this entrance arises from the arch of elaborately carved mouldings being considerably stilted—with a very unsatisfactory effect.

On the north side of the church stood the conventual building of which traces of construction may be detected on the northern wall. A small cloister seems to have been entered from the church by a doorway now disused. The corbels which support the lintel of this door are decorated with grotesque figures, one of which is a representation (mutilated) of a mermaid with two fish tails. The tympanum of this doorway has been pierced-tracery in the style of Famagusta Cathedral.

At the east end are some interesting remains of mediæval church arrangement. On the south side of the semi-octagonal

apse is a large *piscina* complete with drain, under a carved crock-  
etted gable. Unfortunately it is entirely covered up with a thick  
layer of gypsum which obliterates the carved stone-work. The  
drain from the *piscina* runs through the wall and a small gargoyle  
carried the rinsings of the chalice into a minute chamber planned  
in the angle of the apse. This chamber has a small door or man-  
hole at one side facing east, where, according to Mrs. Lewis ("A  
Lady in Cyprus," p. 222) children were placed to restore health  
or give luck, at the time of her visit, possibly a survival of some  
mediæval superstition.

On the north side of the apse is the Sacristy, an elegant vaulted  
apartment approached by a door with a lintel in the form of a  
trefoiled arch within which is a defaced shield between two large  
roses. The vaulting of the Sacristy is carried on corbels with finely  
carved human heads, remarkable specimens of mediæval Cyprus art  
which have fortunately escaped destruction in their comparatively  
obscure position. In the east wall of the Sacristy is a large aumbry  
within a moulded frame formerly closed with doors.

Above the Sacristy is the most singular feature of the church.  
This is a very lofty chamber of the same size as the Sacristy be-  
neath, vaulted in the same manner, and carried up to the same  
height as the church itself. This has apparently been divided into  
two stories by a wooden floor. The lower of the two has a large  
window with a cusped arch looking into the church, the upper floor  
has two square headed windows in the two external walls. The  
lower chamber was entered from a doorway communicating with  
the flat roof of the conventual buildings, which as already remarked  
extended along the north wall of the church. The use of this  
chamber, or chambers, is not clear. As a treasury for relics the  
window looking into the church may have been used for exposition,  
or it may have constituted a watching loft. This chamber has been  
disused since the conversion of the church into a mosque. On the  
outside of this annex are traces of some incomplete design which  
it is difficult to explain. It seems as if the intention had possibly  
been to continue this portion upwards in the form of a tower, the  
square plan of which seems suggested by the angular projections  
on the face of the wall.

As already remarked this building is one of the most important  
examples of Cyprus architecture; as a monumental work of art it  
ranks next to the two cathedrals of Nicosia and Famagusta in  
interest. In 1905 it was placed in a condition of repair by the  
Evqaf, some of the defective masonry was replaced with new work,  
and the tendency to spread observable in the vaulting was corrected  
by inserting several iron tie rods half way up the arch. Nothing,  
however, of a decorative character was touched or renewed. In  
repairing the gypsum plastering of the interior a few traces of  
decorative colour were discovered on the walls shewing that at  
one time the whole interior had been painted in the style of the  
Famagusta churches. One tomb-stone of a person buried within

the church still survives, but placed outside the south entrance. The inscription is now quite illegible, but in 1846, M. de Mas Latrie transcribed the following :

Ici git le tres honorable bourgeois ..... Marquatz  
qui trespassa à XII jours d'Aoust de M.CCC.LXXIII  
de Crist ; que Dieu ait l'arme. Amen.

This inscription of 1373 corresponds exactly with the date of the architectural style of the building, and may reasonably be supposed to have some connection with the foundation of the convent and church.

It is a little remarkable that this church was built without the wall niches for founder's tombs which form so distinctive a characteristic of the mediæval Latin churches of Cyprus. To the absence of these apertures in the lower wall is due to a great extent the preservation of the building.

A tradition of the middle ages states that the body of the first Latin lord of Cyprus, Guy de Lusignan, found a resting-place in the Templars' Church of St. Catherine.\* The present church of St. Catherine is, however, of an age long after the Order of the Temple had ceased to exist. Another tradition identifies the memory of the Templars with an altogether different building called " Castiglotissa " (*vide* p. 20).

The district of Haidar Pasha contains the remains of two houses of the XVth and XVIth centuries, the most important surviving fragments of domestic architecture in Nicosia.

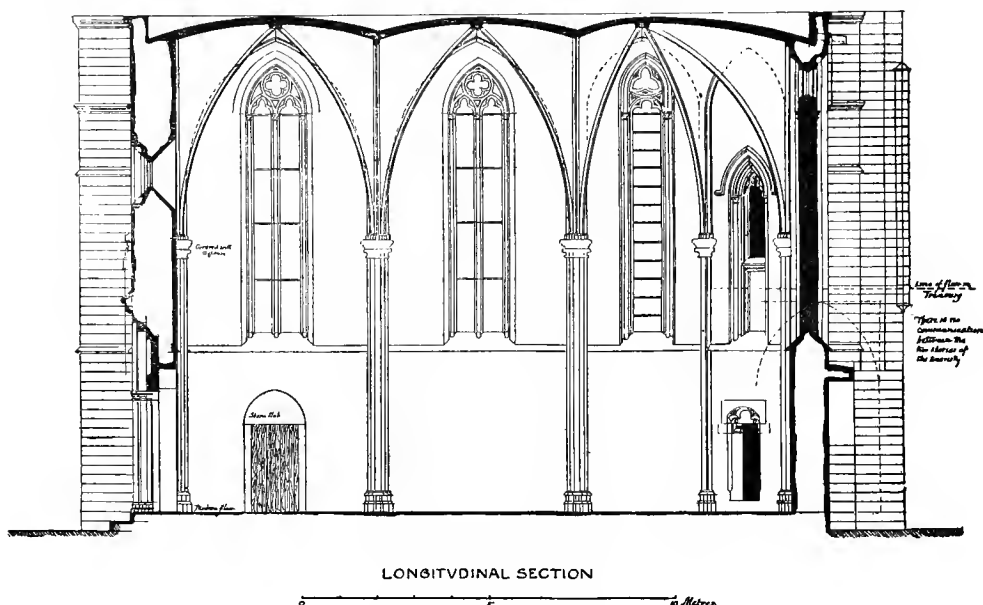
At the corner of an old enclosure of large extent which for many years past has been used as the Lunatic Asylum of the Island stand the ruins of a small house of a very ornamental description. It is in the style of the early Venetian Renaissance and may consequently be older than the Venetian Occupation of Cyprus. It is an almost unique example of the style in the island. Measured drawings of this house with details of its decorations appeared in the pages of the " Architectural Review " of 1899. (" Survival of Gothic Architecture in Cyprus.") Its very interesting façade consists of a lower story with the entrance door in the centre, on one side of which is the *Cantina* lighted by two small square windows of the usual type found in mediæval buildings. On the other side of the doorway is the *Bottega* familiar to everyone who knows the old palace architecture of Italy. The first floor or the *Piano Nobile* has been decorated with square windows with balconies supported on carved corbels of singularly well executed renaissance design. Each side of the corbels is filled with a device, gryphons, flowers, etc., and one of them has a representation of a pilgrim ; a very spirited sketch of a youth with a bundle on a stick over his shoulder, and wearing a broad brimmed hat—we cannot

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\* Mas Latrie refers to mediæval documents which state that King Amaury founded a church of St. Mary for the Order of the Temple within a property near the river which had belonged to his brother Guy de Lusignan. *Histoire*, III., pp. 598 and 636.

but imagine this to be the "masons' mark" of the wandering artist who executed the sculpture on this charming little house front in the course of his travels. The lintels of the upper windows and the main cornice of the façade are missing; so much of the building as remains having been preserved merely as the boundary wall of the property, pending eventual removal.

Partly in Haidar Pasha and partly in Yeni Djami quarters is an old house of which the entrance doorway is still preserved, the rest of it having been repeatedly rebuilt in Turkish times. The doorway is a pointed arch with moulded voussures under an elaborate hood-mould which terminates in a well preserved crocketed finial supporting a defaced shield of the Royal Arms of Cyprus. On either side of this shield are two smaller shields bracketed together; three of these are quite defaced but the fourth is filled with



LONGITUDINAL SECTION

ST. CATHERINE, NICOSIA.

the very common Italian bearing of "Ondato" (waves.)\* In the apex of the arch is a small shield which appears to bear the arms of Dampierre, two fish adorsed. This doorway has been illustrated in the sketches by Enlart, Vacher, and others. The interior of the house is comparatively modern, and it has been adapted to the requirements of successive families of English people, since the British Occupation, so that nothing ancient remains about it beyond a few ruins on the south side, formerly known as the "hundred chambers."

\* Pisani family of Venice? This house may have been occupied by some public institution or guild, and the coats of arms represented the wardens or trustees in a manner which was common enough in former days.

23. *Ay. Kassiano Quarter.*

The parish church is modern with many fragments of a more ancient building inserted in its walls. Possibly the central arcade supporting the vaulting of its two aisles may be ancient. This arcade is carried on two circular columns with cushion capitals and between them is a singular looking font on a platform which is said to be used for a ceremony on the festival of the Epiphany. The baldachino of stone over the altar and the iconostasis appear to be of the same date as the modern rebuilding in 1854. There are several ancient icons (traditionally said to have been brought from St. Sofia after the Turkish Occupation), one of which is of unusually large size. Another is dated 1529. In the narthex amongst other fragments is a small basso-relievo of the Madonna and Child under a canopy, common rustic work of the XVth century.

*Ay. Jakobos Monastery.*—A small single-naved chapel, surmounted by a dome, without architectural character, and comparatively modern. As this little monastery is not mentioned by Kyprianos in his list of churches in Nicosia it belongs apparently to the XIXth century. This monastery adjoins a ruined property known as the "Queen's House" (*vide* Mrs. Lewis, "A Lady in Cyprus," p. 220). De Mas Latrie suggests this may have been the chapel of St. Jaques de Commersarie adjoining the house of Sir Simon de Montolif. (*Histoire*, Vol. 3, 271.)

24. *Panayia Chrysaliniotissa Quarter.*

The church of this district dedicated to a miraculous icon of the Παναγία found in a field of flax on or near the site, was originally planned to be surrounded by a monastic enclosure, one half of which seems to have been pulled down, if it was ever complete. The church in the middle is a building of different periods of reconstruction, and evidently replaces a mediæval structure; it is largely composed of ancient details used up in the usual patch-work style, the building which it replaced being probably of some importance. The monastic enclosure, of which only the southern half exists, is approached through a small entrance door in the Venetian "rustico" style of the XVIth century, the inner arcades are of the usual pointed arches on small circular columns, with many ancient fragments re-used.

The church was originally planned on a very small scale with two wall passages or aisles and two transepts covered by small cupolas. On the south side the eastern transept has been lengthened into an extra chapel to contain an iconostasis for the Παναγία. In the angle formed by the south side of the church and this prolongation southwards, is an arcade built up of XVth century details producing a very picturesque effect. The interior of the main portion of the church has at some period been considerably altered

by the rebuilding of the central dome on a much smaller scale (less than half the original dimensions); the west end has also suffered from poor rebuilding. A large chamber on the south side of the elongated south transept is closed and inaccessible; such chambers are not unusual in certain Orthodox churches; above it rises the modest and mediæval looking belfry of the church.

The origin and date of the building offer an interesting problem. The enclosure and the greater part of the church have the appearance of having been built during the Venetian Occupation of the XVth century, and an interesting and characteristic Venetian coat of arms carved within a white marble panel with the "billet" moulding is inserted in the north façade as the badge of a patron or protector of the church. The coat of arms is quarterly 1 and 4, a chevron, 2 and 3, above a fess, two roses. Inserted in the west wall is another small coat of arms, representing a castle. The coats of arms are of the XVth century whilst within the church are some fragments of tombstones of far older date.

A fragment of a gravestone (the right hand upper corner) with half of the incised canopy, and a portion of the upper part of the figure of a knight in XIVth century costume, with flowing hair and beard, contains the following traces of an inscription:

PERIAC . X D MAGRIE . Q T(RE)SPASSA L.

The shield of arms within the angle of the slab contains a simple cross. This inscription although unintelligible is Latin, and hence it seems probable that the original church built upon the site may have been a Latin one. Several gravestones in the basso-relievo Italian style of the XVth century, but too much defaced to allow of any description, have been used to form the pavement of the bema. A curious painting of Christ as Φῶς τοῦ Κόσμου hanging on the south wall appears to be mediæval. At the bottom of the picture is the following:

ΔΕΗCIC TOY ΔΟΥΔΟΥ TOY ΘΕΟΥ ΔΑΝΙΗΛ TOY  
ΜΑΚΑΡΙΤΙ ΕΠΙCΚΟΠΟΥ ΗΓΟΥΜΕ ΑΜΑΘΟΥΝΤΟΝ.

At the sides of the picture are heraldic shields bearing red lions rampant.\*

Whatever may have been the origin of this church and monastery† there is no doubt that as an Orthodox church it dates from before the Turkish Occupation. A stone seat or throne of a very rude and primitive form has been constructed within the window of the main apse of the bema. Such a feature suggests the idea that at some period this church may have served as the metropolis of an Orthodox Bishop, but no history or tradition of such a thing survives.

\* The obscure Orthodox See of Amathus gave name from time to time to bishops, or at least "chorepiscopi" such as the Esaias who signed the letter to the Duke of Savoy 5th October, 1608, beseeching the Italians to return to Cyprus.

† It has been supposed that this church may have been the one built by Helena Palæologus, wife of John II., in 1450.



Within the enclosure are heaps of old building stones, said to have been brought from a ruined church of Ay. Paraskeve without the walls many years ago for the purpose of rebuilding the church of Chrysaliniotissa in the popular modern manner !

*The Iconostasis of Chrysaliniotissa.*—This is an example of the usual XVIIIth century gilded carving of a most elaborate kind, carried across the nave with its two aisles of the main church and also continued into the transept. In reconstructing this iconostasis several interesting icons of an older date have been preserved :

1. On north side (in front of Prothesis) is a panel representing "Christ delivering the Patriarchs" with a portrait of the donor, Menicos Pelicanos in Venetian costume, a short black cloak and with long hair. Dated ΑΦΞΓ (1563).
2. Large head of saint with two miniature portraits of donors in XVIth century costume.
3. St. George and the Dragon, with four miniature figures (graduated sizes) in XVIth century costume.
4. A number of old icons of the Παναγία represented in a curious manner in duplicate on the same panel: the Virgin holds the Child on her right arm as Hodegetria ('Οδηγήτρια) and again on her left arm as Eleousa ('Ελεούσα). (See Hackett "Church of Cyprus," p. 339 for fuller explanation of this symbol.) Some of these paintings seem to be of a superior description but so much defaced with dirt and ill-usage as to be of little value.

Stefano di Lusignano refers to a miraculous icon in this church which in his time (1570) "guarissoit les demoniacles."

### 25. Bazaar Quarter.

This division consists, as its name denotes, of a ramification of narrow lanes in the centre of Nicosia, lined with the usual squalid-looking booths or shops of an eastern town. Badly paved with cobble stones, without order or cleanliness, the narrow path overhung with extemporised awnings, this sordid quarter of a Levantine town is naturally devoid of any attempt at monumental embellishment.

During the Venetian Occupation it seems probable that a more European character prevailed in the central portion of the city. An open market-place on the south side of the cathedral with a drinking fountain in the centre can still be traced, although almost obliterated by subsequent encroachments. The old cities of the Venetian territories are remarkable for their wide market-streets and piazze, where the custom of an open air trade under the shade of movable awnings and umbrellas has always been, and is still a most characteristic feature of civic life. That such must have been the same in Cyprus seems more than probable ; in one or two cases the modern bazaars are rendered almost impassable by obstructions in the form of a fountain, and even a Mohammedan

tomb—obstructions which it is inconceivable should have been placed in such positions unless the thoroughfare had been at the time much wider than it is at present. In another case—as a proof of the way in which the shops have encroached upon the roadway—a Mohammedan tomb is now to be seen *within* a modern wood store in a principal alley of the bazaars. The “Ouzoun Charshi” or Long Market, was, in Turkish times, the name for the long line of bazaars stretching right across the town from the Paphos to the Famagusta Gates, nearly a mile long. It was divided into sections and ramifications which are now difficult to identify with trade names which have been altered at different periods. The Perfumers, Carpenters, Candle Sellers, Tailors, Printmakers, Cartwrights, Jewellers, etc., no longer give their names to portions.

In one of the narrow lanes of the Bazaar, built into the wall of some shops was until lately a small drinking fountain, and above it stood a basso-relievo representation of the Lion of St. Mark, the only memorial of the Venetian Government surviving in Nicosia. (The Lion of St. Mark on Mr. Iconomides’ house already described is probably of later date.) This elegant little marble panel measuring about 75 cm. × 50 cm. represents the lion passant from right to left, and not in the more usual attitude. The book of the Gospel is balanced on the opposite side of the figure by a shield containing the armorial bearing of three stars. No date or inscription remains on this interesting souvenir of the Venetian Occupation. This little work of art is now in private possession.

Two large “Khans” built during Turkish times confer a certain oriental air upon the centre of Nicosia. They are neither of them in any sense architectural monuments although they must be considered as important public buildings. The smaller of the two is called “Kiümachela,” the “Khan of the itinerant musicians.” It is very squalid in appearance and perhaps serves the purpose of a casual ward. The entrance is under a moulded arch of the XVIIth century, but the remainder of the building is of the usual deplorable character which often results from the use of second-hand materials.

The “Beyuk Khan,” or “Great Khan,” is also built of old stones brought from elsewhere and clumsily adapted. In the centre of the court is a small octagonal mosque built with some attempt at architectural style. No dates, inscriptions, or other records of any kind remain about the buildings. At one time this building, although evidently intended for its present use, was turned into the principal prison of Cyprus: traces of such a use may still be observed about the entrance and elsewhere.

On the outside wall of the “Beyuk Khan,” facing north, a very singular row of four octagonal stone chimneys may be observed rising above the parapet of the roof. These very exceptional features in a Cyprus building are about 1 m. 50 cm. high, of mediæval plan, with narrow slits for the escape of the smoke in

each of the eight faces at the top under a conical roof. The fire-places with which they at one time communicated have been closed up but may be traced within the chambers. Considering the well-known dislike to fire-places in apartments on the part of Turks and Levantines generally, the presence of these foreign features in a building seems to suggest a mediæval origin—this portion of the Khan may perhaps be constructed out of some older building. Mariti states that this Khan was built by Muzaffer Pasha (present at the taking of Nicosia) who imposed a tax for the purpose on the Cypriots. It was then known as the “Khan of the Alajotes,” or Caramanians.

*Moslem tombs within the city.*—A very large number of these monuments remain in different parts of the Bazaar and in Divisions Nos. 1, 20, 21, and 22, and on the ramparts. Intra-mural cemeteries seem to have been common until the British Occupation, since when burial has of course seldom been permitted within the walls of the town. A small group of tombs of a superior character with various fragments of marble brought from ancient buildings to serve as decorations, is preserved in the cemetery attached to the Yeni Djami Mosque. The more ancient graves are merely cement-covered interments with a grill of iron over them when they occur inside houses or in the crowded thoroughfare of the Bazaar. The numerous tombs situated around the great mosque of St. Sofia are entirely without names or traditions. A cemetery for strangers lies on the west side of the “Silversmiths’ Bazaar,” now of course disused.

*Mosque of Yeni Djami.*—The tomb beneath a domical canopy but without any marble inscription, and attached to the building of the mosque contains the body of Hassan Hilmi Effendi, who was Mufti of Cyprus in about 1800. He is also known in Turkish history as a celebrated poet. A second tomb, also without inscription, commemorates a certain Mentish Ismail Aga, who committed suicide in 1735, to avoid paying the penalty of his crimes on the gibbet. His son Hassan reposes on the opposite side of the lane within a similar domical “Kubbet” enclosing a richly carved tomb in the Turkish style of the period (dated 1749).

*The position of the River Pedieas in former times.*—The alteration to the river bed which, until modern times, has always passed close to, if not through, Nicosia, has very much influenced the historical topography of the city. A tradition survives that in the middle ages the river flowed through the city, and that there was a greater supply of water in those days than at present. Bridges are mentioned as crossing the river, and the royal apartments in the citadel palace seem to have opened out on a balcony above the stream (Macheras, p. 157). Floods are also referred to as devastating the city on several occasions. It seems probable that the river was originally close to, or within the city in its unwallled condition, but when the wall of 1375 was completed the water was conducted round the fortification

to form a wet ditch. At the same time a moat with draw-bridge divided the citadel from the town and in this the water would also be collected, and possibly such an arrangement gave rise to the statement that the river flowed through the town.

Fra Stefano di Lusignano states that in 1567 in the course of the reconstruction of the fortification of the city the river was diverted in the way we see it at present. At the same time it was intended by Giulio Savorgnano that there should be a "cunetta" or small wet ditch in the centre of the new moat, and this is clearly shewn in Savorgnano's diagrams preserved in the Ambrosiana, Milan, as well as in the copper-plate engraving in Fra Stefano's "Chorografia." To supply the "cunetta" the water of the river must have been in requisition.

It seems not improbable that the water of the *Pediæ*s which at the present day is conducted into the city by aqueducts to supply the town, was in former times allowed to run into the moats whilst the inhabitants depended on their "Persian wheel" wells for a regular supply.

Fra Stefano happens to give certain particulars of the water supply of Nicosia. "Ha di fuori immediate due fontane—una si chiama *Piadina*, et l'altra *Acque dolce*; et questa va per la citta, et fa diverse fontane, et nelli *Pallazzi*, corte, et piazza, et altri luoghi: la quale *Acqua* é *leggiera*, et la danno alli infermi à *beverla* cosi cruda quanta ne voglino, et non li noce."

The Frankish settlers in the Orient seem always to have adopted a system of vertical wells and cisterns in preference to the aqueduct and horizontal well associated with the Turks and Persians. This may partly arise from the Frankish lords of the country being accustomed to live within fortifications and castles, outside of which the aqueduct system would be useless in time of war.

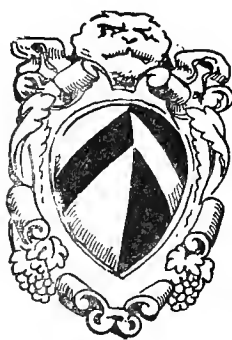
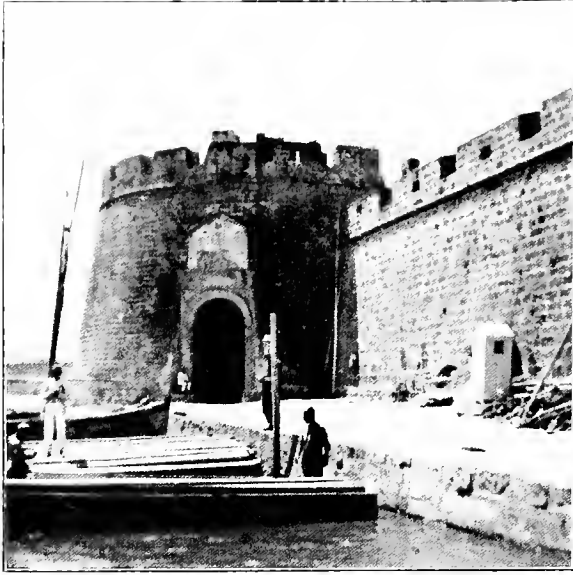


Fig. 3.



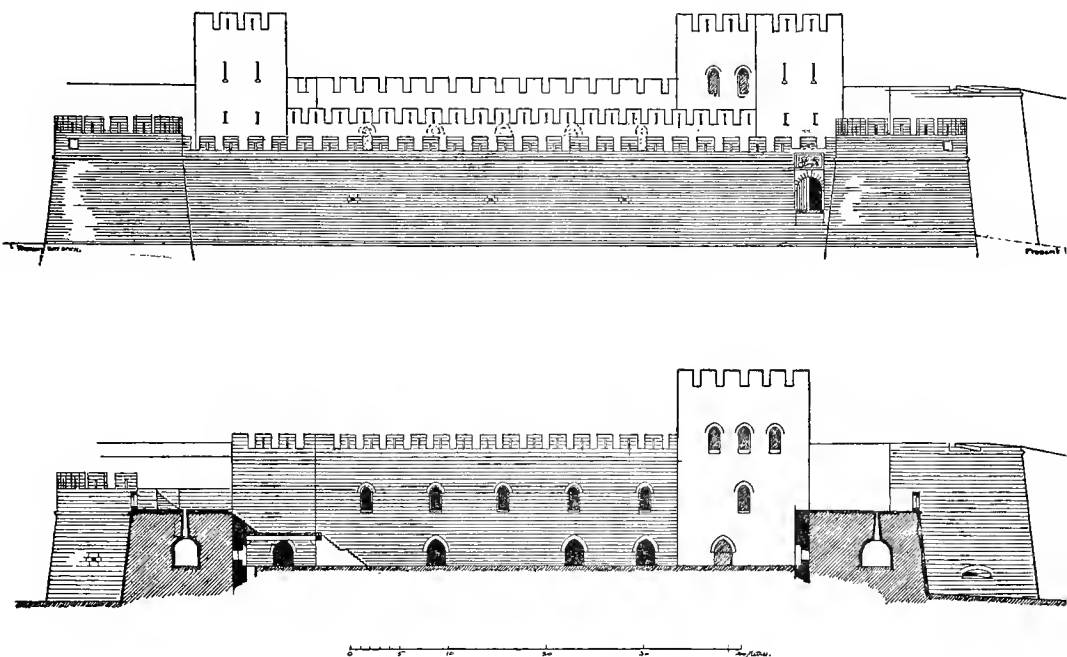
## FAMAGUSTA.



THE SEA GATE.



CORNER TOWER OF THE CITADEL.



THE CITADEL OF FAMAGUSTA, ELEVATION AND SECTION.

## II. TOWN OF FAMAGUSTA.

“Famagusta a city built close to the sea with a good harbour, slightly fortified. Here is the third suffragan See of the Lord Bishop of Nicosia. Near it is the site of some city now destroyed, from which they say, came that famous and blessed Epiphanius who is commemorated in the Canon.” (W. de Oldenburg, 1211.) This is perhaps the oldest historical reference to the famous mediæval city. At the time of the Bishop of Oldenburg’s visit, on his pilgrimage to the Holy Land, only a comparatively small town or village existed at this point on the coast and the slight fortification he refers to would probably be the citadel which still survives, or at least some similar fort on the same site.

Famagusta seems to have suddenly sprung up as a mediæval fortress city of the first rank about the year 1300, when the refugees from Syria and Palestine were offered an asylum here by the Lusignan King Henry II.

“The third city of Cyprus is called Famagusta, situate on the sea shore; here are the harbours of all this sea and realm, and a concourse of merchants and pilgrims. It lies directly opposite to

Armenia, Turkey and Acre. It is the richest of all cities and her citizens are the richest of men. A citizen once betrothed his daughter, and the jewels of her head-dress were valued by the French knights who came with us as more precious than all the ornaments of the Queen of France." (Ludolf von Suchen, "*De Terra Sancta*," 1336.)

De Mas Latrie ("*Histoire de Chypre*," p. 512) remarks:—"Le royaume de Chypre resta toujours en effet, pour l'Europe comme l'héritière et le représentant du Royaume de Jerusalem. En lui se confondaient le passé et l'espérance des Croisades. Le Royaume de Chypre continua ainsi dans son organisation générale autant dans l'ordre civil que dans l'ordre politique et ecclésiastique l'ancien Royaume de Jerusalem." This heritage of the Jerusalem Kingdom, with its commercial enterprise of the crusading epoch was of short duration in Cyprus. The extravagant luxury and splendour of the community which had been transferred from Acre to Famagusta in 1300 was doomed to disappear as suddenly as it had arisen, and the Genoese invasion appears to have swept it entirely away.

After the Genoese Occupation of Famagusta in 1372, the Italian notary Nicholas Martoni wrote the following account of his visit to the city in 1394: "The city of Famagusta is as large, I reckon, as the city of Capua, and has fine squares, and houses very much like those of Capua, but a great part, almost a third, is uninhabited, and the houses are destroyed, and this has been done since the date of the Genoese lordship. The said city has finer walls than I have seen in any town, high with broad alleys round them, and many and high towers all round."

Since the year 1400 the city has passed through the vicissitudes of being a strong fortress of the Venetians, a penal settlement of the Turks, and lastly a quarry of old building materials whence much of the stone used in constructing the Suez Canal has been drawn. Once the busy "Emporium of the East," its former greatness is only evinced by a ruined cathedral and stupendous fortifications.

#### TOPOGRAPHY OF THE CITY.

During the middle ages the usual division of a city into quarters is referred to in descriptions of Famagusta. The quarter of the Zecca or Mint is mentioned in the Genoese records, and this quarter is marked on the famous plan of Gibellino (1571) as situated near the land gate of the fortress on its south side. The quarter of the Arsenal consisted of the buildings attached to that important institution, and its surroundings.

The city seems also to have been broadly divided into a Latin half on the north and west, and an Orthodox half on the south and east. This division between the races and religions of the middle ages was marked by the main street which runs between the land gate and the sea gate, passing through the main piazza in front of the royal palace. This street probably formed for the



greater part of its length a kind of covered bazaar, some remains of which still stand amongst the ruins of the south side of the palace. A secondary bazaar leading from the north-west corner of the main piazza in the direction of the north-west angle of the city walls was known as the "Volta Templi," built about 1300 in conjunction with the church of the Order of the Temple. A street leading from the centre of the main piazza in a direction due north seems to have been of some importance to judge by the remains of architectural buildings still surviving in it.

On the north side of the city, near the citadel, was the parade ground and the shooting butts. The presence of much wealth and luxury naturally necessitated a strong protecting wall round such a city as Famagusta had become, and the magnificent rock-hewn ditch which forms the most remarkable feature of the fortifications doubtless was excavated both as a protection and as a quarry for stone to be used in the new buildings of the early XIIIth century.

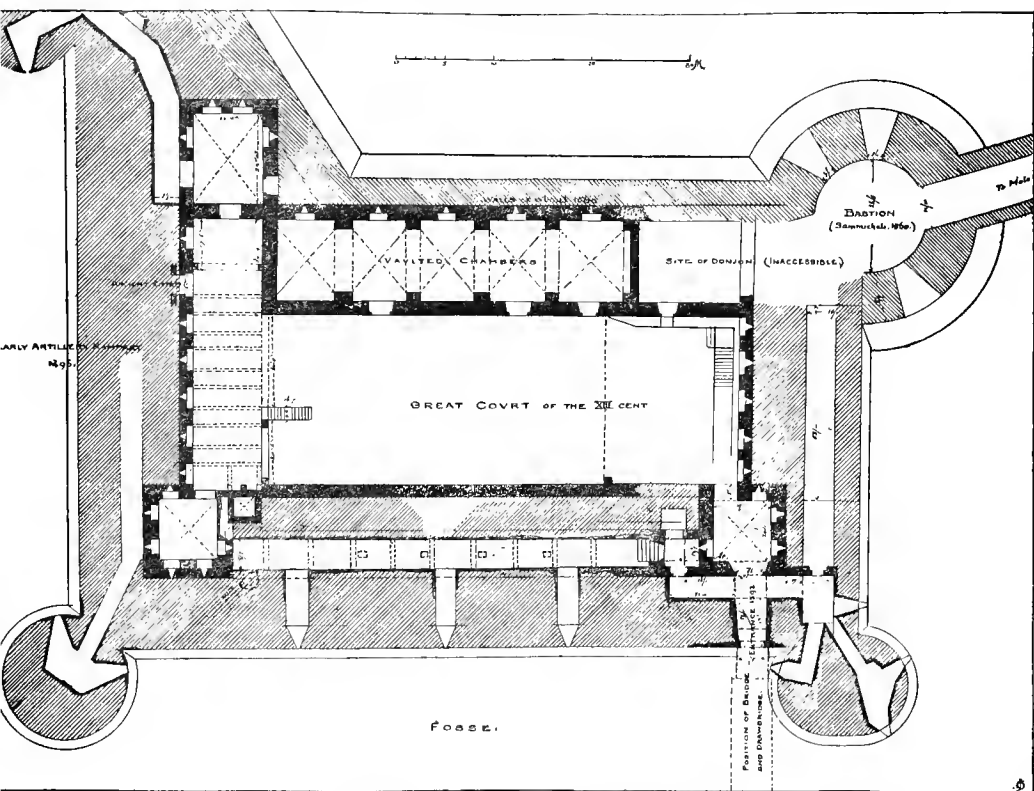
In addition to the existing Land Gate and Sea Gate there appear to have been two smaller gates or posterns. The outline of a walled up entrance may be traced in the curtain wall between the Campo Santo and Andruzzi Bastions, and traces of another and larger gate survive in the curtain between the Diamantino and Signoria Bastions. One of the town gates was known in the middle ages as "Porta della Cava" a name which may have been derived from the shrine of the "Madonna della Cava" on the south side of the city.

For eighty-one years the city of Famagusta was under the rule of the Lusignan dynasty of Cyprus—from its origin as a place of refuge for the exiled Christians of the Holy Land and Syria until 1372. To this period belong the cathedral of St. Nicholas, the adjacent mediæval Bishop's Palace, the churches of St. George the Latin, the Carmelites, the Franciscans, the Nestorians, and perhaps St. Anne. Some mediæval shops, formerly the *rez-de-chaussée* of the Bishop's Palace, and the hardly traceable vestige of the original Royal Palace in the centre of the town may be added to the list. Not a single monument of importance can be identified with any certainty as belonging to the period of the Genoese Occupation of the city, which beginning in 1372 lasted for a century.

In addition to the imposing fortifications, the Venetians also built a suitable palace for the "Proveditore" (Military Administrator), the ruins of which, with its arcaded front, still survive in the centre of the city. Opposite this palace were erected the customary twin columns to support the insignia of the Republic of St. Mark, which also survive intact at the present day. They have also left a few traces of more domestic architecture.

In acquiring the sovereignty of the island the Venetians, doubtless, anticipated that Famagusta would regain the remarkable position as an eastern emporium which it had enjoyed when first built as a successor to Acre. But such an idea was doomed to disappointment. The city never regained any importance at all.

The loss of Cyprus in 1571 was one of the most important and earliest stages in the decline of Venetian power—that decline, which afterwards became so rapid, ending in the complete eclipse of the Republic in the year 1799. The flourishing colonies planted by the mediæval Italians in the Morea, the Archipelago, and Crete disappeared, and almost the only evidences of a great commercial colonisation of the middle ages now remaining to satisfy the curiosity of a modern generation are the magnificently built fortresses of the period. These old fortresses seem designed to mark historic



PLAN OF THE CITADEL, FAMAGUSTA.

epochs. The memorial emblems and inscriptions, the dates engraved upon their walls, make them monumental in every sense of the word; they also represent the last phase of what is now the obsolete art of "military architecture."

After 1571 Famagusta remained for three hundred years closed to the Christians of the island, and consequently but little affected by the trifling revolts and disturbances which occurred in other parts of Cyprus during that period. Like many other Levantine fortresses, it seems to have been chiefly used as a prison by the Turks, and many names of unfortunate Europeans confined within the bastions are still visible, scrawled upon their walls.

The fortress does not appear to have been repaired by the Turks immediately after the famous siege. Cotovicus says that in 1599 it still remained with its walls full of breaches and like to fall. Also John Heymann, in 1700, states that the Turks did not keep the fortifications in repair, "as if the bravery of their soldiers would supply every defect."

#### DESCRIPTION OF THE FORTIFICATIONS.

The citadel at the north-east corner of the city, forming the principal defence of the port, is of early mediæval origin. At the present day it consists of the remains of a square castle, with four square towers at the angles, and of a curious early artillery fortification superimposed by the first Venetian "Prefect," Nicolo Foscarini, who has left his name, with the date 1492, upon the marble slab with the winged lion of the Republic over the entrance gate. The seaward side of the castle was considerably modified by the erection about the middle of the XVth century of the great wall which forms part of the general enceinte of the city.

The shell of the mediæval castle is remarkably intact up to a certain height, but the four towers at the angles were cut down and much mutilated in the process of forming the artillery platform of 1492, and the north-east tower, which undoubtedly existed, and which may have been the most important of all, has practically disappeared. A series of large vaulted chambers on the east side is in a fair state of preservation: the keystones are decorated with the arms of Jerusalem, but the windows and doors have become shapeless holes in the course of clumsy repairs, or are blocked by the later additions on the outer face. On all sides of this mediæval shell, and also within the large chambers, the arrow slits of the period are visible. During the middle ages this castle was surrounded by a wide expanse of water which completely isolated it; the Venetian additions have reduced this to a mere ditch, which was finally filled up by the English administration a quarter of a century ago. The original entrance to the citadel was on the west side, and not as at present through the south-east tower. Its archway, with portcullis grooves, still survives in a blocked condition. No traces of any habitable chambers of importance remain within the ruins.

In the middle ages its appearance must doubtless have closely resembled contemporary fortresses of the opposite coast. The details of vaulting and arched embrasures which remain are similar to work at Athlit, Gebail, and Tortosa. The additions made by the Venetians to the fortress have, of course, no resemblance to the Turkish military architecture of Syria—a style with special characteristics of its own which has never been introduced into Europe.\*

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\* Since the British Occupation of Cyprus the Citadel of Famagusta has been associated with the famous legend of Othello. Shakespeare does not, however, mention the "castle," although he refers to the fortifications of a "seaport in Cyprus." At

The northern wall of the city seems to consist of portions of the earliest and of the latest types in its construction. It has been suggested by M. Enlart that the "Diamantino" Tower may be of the Genoese (if not mediæval) period, because it resembles the roughly executed work in the Levantine fortresses of that Republic.\*

In the immense Martinengo Bastion we see the transition stage, or compromise in designs between the older round tower or casemate of the middle ages and the perfected earthwork system adopted by Giulio Savorgnano about 1560 at Nicosia. It is built of masonry of the most substantial character and in the ancient manner, but there must of course be a certain amount of filling in with earth behind the massive walls. In the construction great care has been taken to provide ventilation shafts for the escape of the gunpowder smoke, "spiragli," as they are called in the old books on fortification. In the walls of all the gun-chambers are small cupboards or recesses in which were doubtless stored the kegs of powder.

The average thickness of the walls seems to be about 4 metres (13 feet) of solid masonry, in some places 6 metres (20 feet), against which earth has been banked up on the inside, with the exception of the curtain fronting the port and the outer harbour. The plan of Famagusta shews that the gun-chambers of the lower tier could enfilade the ditch completely. The upper tiers of artillery swept the glacis, and the "cavaliers" or high platforms were intended to have an extensive range over the adjoining country. These cavaliers are truly earthworks with a stone facing and belong to the latest phase in the remodelling of the fortress.

The great bastion of the "Limassol" or "Land Gate" [fig. 4] is perhaps the oldest portion of the fortress after the citadel. This immense mass of masonry, which forms a principal landmark seen across the flat country near Famagusta, is very remarkable both in construction and plan. Fronting the town is an immense archway, 30 feet in height [fig. 6], which may be possibly older

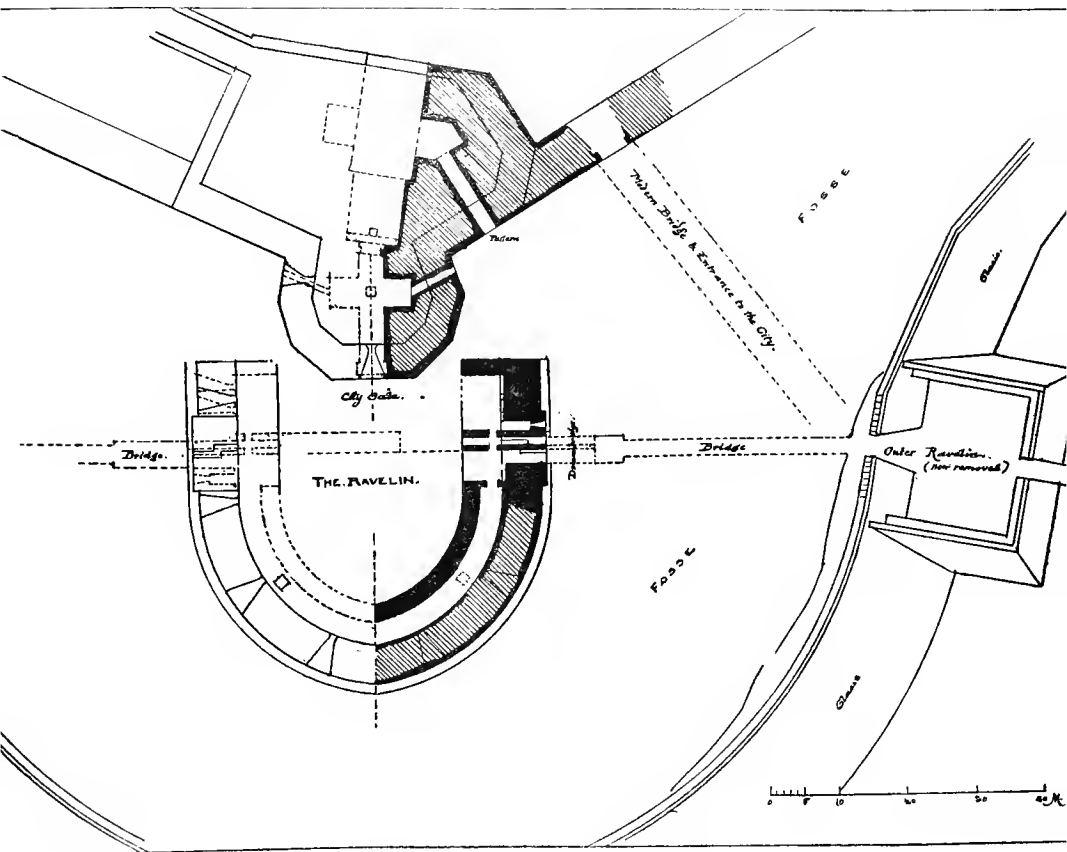
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the period when *Othello* was written the castle would have been considered of little importance, and, as has been already remarked, the remodelled castle could never have been the residence of anyone of rank or importance. We must, therefore, dismiss any idea of the famous tragedy taking place in the building as we see it at the present day, whatever the probability might have been in the middle ages, when its towers and vaulted apartments may possibly have been used for residential purposes.

*Othello*.—Story taken from the seventh tale of the third decade in the "Hecatomithi" of Giraldo Cinthio, a Venetian novelist who wrote about 1580. The story is said to have been derived from the life of Cristoforo Moro, Luogotenente di Cipro, who returned to Venice without his wife in 1568. Arms of the Moro family of Venice (example in the Doge's Palace: this coat of arms has not yet been discovered in Cyprus), on a chief argent three mulberries sable, in point or, three bends azure.

\* Di Cesnola (*Cyprus*, 1877, p. 197) mentions that in 1872 "near the east wall of the fortress are two casemates filled with arms taken from the Venetian garrison. On the handles of some of these rapiers I observed the crests of the owners inlaid in gold, and with the Jerusalem cross. Mr. Hitchcock, who accompanied me on one of my visits to Famagusta, expressed a desire to possess one of these interesting weapons, and I succeeded in obtaining several for him." This unintelligible account perhaps refers to some part of the castle, or possibly to the Diamante Tower, which seems to have been used as a store in the same way as it is at present.

than the Venetian enceinte of 1492; on either hand within the arch are the faint traces of large square panels of frescoed plaster containing coats of arms. According to a local tradition these are known as the "Genoese" badges. They are now so much defaced that little can be made of them, but at the time of the English Occupation a shield charged with a fess chequy, and underneath the inscription "SANCTA PATERNA MEMORIA DOMINE," could be deciphered on the northern wall.

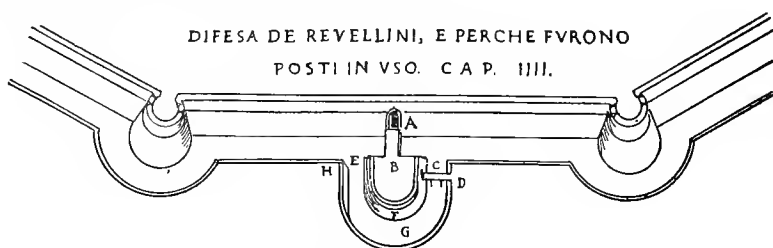


PLAN OF THE RAVELIN, FAMAGUSTA.

In spite of Turkish alterations in later times the Limassol Bastion, with its ravelin, is an interesting survival of the earliest artillery system, and perhaps almost unique, such features being usually removed during the subsequent modifications of ancient fortresses.

This bastion is dated 1544. It is planned on a system of protecting the main entrance to a city with an immense ravelin—a system completely condemned by the end of the XVIth century. The ravelin was intended to have two entrances on its flanks, approached by more or less permanent bridges with drawbridges

at the gates, for which the recesses remain. This ravelin was the part of the fortifications most hotly contested during the famous siege of 1571. Completely ruined by the batteries and by mines, very little remains of its original construction at the present time, as the Turks in reconstructing the enceinte have changed the ravelin into a sort of secondary bastion, closing the original gates with masonry, filling the interior with earth, and erecting two *capponieri* at the sides of the formerly detached outwork. The modern principal entrance to the city now passes across a permanent bridge and through what was in the XVIth century a gun-chamber for flanking the ravelin.



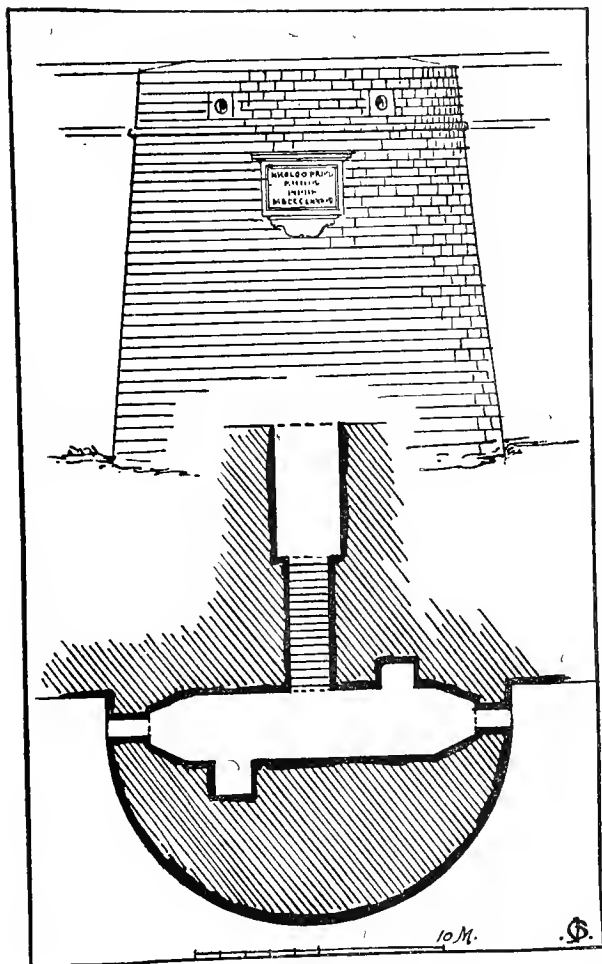
A PLAN FOR A RAVELIN IN THE XVIth CENTURY (LORINI.)

In Lorini's *Della Fortificatione* (Venice, 1609) is a chapter on the use of the ravelin and its defects. "In those times when they used to build the bastions of a round form, they thought the most important thing was to safeguard the entrance of a fortress with an ingeniously contrived ravelin. But this defence has been found in our times to be not only imperfect but highly dangerous to the garrison. The ditch around the ravelin is difficult to enfilade and becomes a cover for the enemy, and after mining operations the enemy easily occupies the ravelin and captures the entrance of the city."

The west wall of the city is, fortunately, dated on the marble slab on the Moratto Bastion, recording its erection by Nicolo Prioli in 1496. This wall is defended by three very small demilunes or bastions, with a larger one at its northern extremity—the St. Luca Bastion. The St. Luca Bastion is precisely the same type of construction as the three large demilunes on the southern wall; we may therefore consider them all of the same period. The most singular thing about these towers is the very limited space within them for working the artillery. This is referred to by the historian Paruta (c. 1590), who speaks of them as of little use, owing to the confined accommodation. In his time they were considered very antiquated.

The south wall, with its three bastions—Andreuzzi, Ay. Napa, and Camposanto—was the most exposed to the Turkish attack in 1571. Opposite this wall the great earthworks of the besiegers were erected, and the heaviest batteries extended from before the "Land Gate." Judging by its present appearance, we must

suppose this wall to have been very much restored by the Turks subsequently to the great siege. At the seaward extremity of this wall is a large round tower, built in a more mediæval fashion as a circular structure, and not as a solid earthwork or casemate. Out of it leads a large vaulted gallery running along the face of the sea wall on the east side of the city. This gallery measures about



## THE MORATTO BASTION.

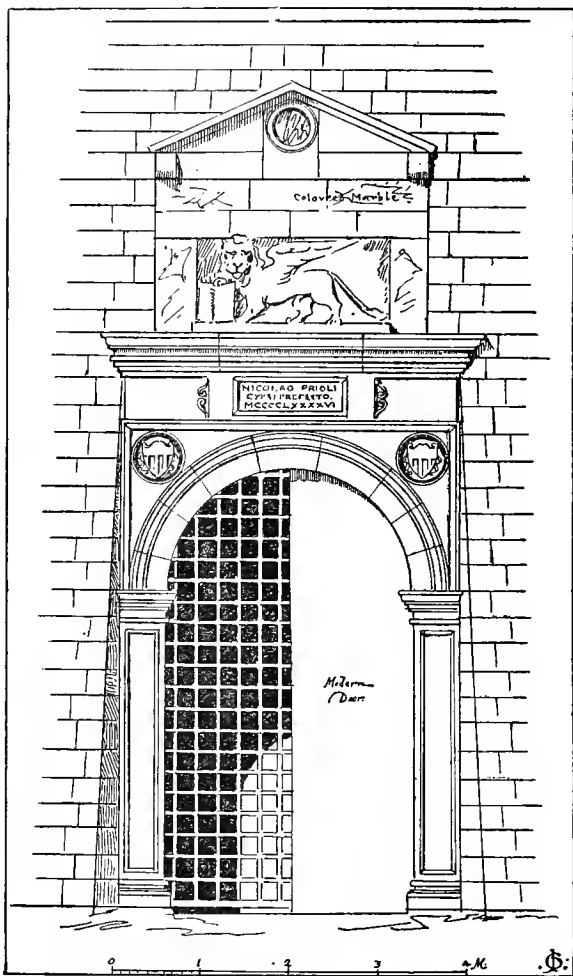
100 by 20 feet: it serves partly as a communication between the great round tower and the ancient gateway of the Arsenal, and for a gun-chamber commanding the approach to the Arsenal. The round tower was known as the Arsenal Bastion, and being exposed to the fire of the batteries on the seashore, which seems to have been the strongest position occupied by the Turks, it was completely destroyed. The enemy very nearly succeeded in carrying this corner of the city by assault, and in commemoration of their prowess they have rebuilt the bastion and placed a tomb of one of their standard-bearers in the space at the bottom.

Within the south wall, between the "Arsenal" and "Camposanto" bastions, was situated the arsenal of the city. The seagateway of this most important Venetian institution still survives, as also a few imperfect vestiges of the ancient buildings and the outline of the slips on which the galleys were hauled up for repair. The mass of ruins now covering the ground look as if they had been blown up intentionally with powder. The gateway for drawing the galleys through and up on to the slips was probably walled

up by the Turks in the course of their repairs to the fortifications after the capture of the city, and it is presumable that the buildings of the Arsenal were destroyed for the purpose of supplying stone for such an object. This gateway, which has recently been opened out, is of a very curious construction—evidently much older than the greater part of the wall (dated 1520) in which it occurs. In the arch over it are certain openings which suggest defence on the principle of machicoulis. The immense iron hooks on either side of the gateway for supporting an iron gate or doors still remain.

The eastern wall of the city, at the southern end of which is the Arsenal Gate, was decorated at two points with the usual Venetian lions of colossal size, but nothing beyond the empty panels for these figures now remains. Beneath the larger of the two panels are the traces of a fresco inscription with the date 1520. In all probability the whole of this side of the city wall was rebuilt at this period: it shews evidences of great alterations at different times.

About the middle of the eastern wall occurs the round tower of the Water Gate. This is the most elegant and important architectural feature in the fortifications of Famagusta. It is decorated with fragments of coloured marbles (perhaps found at Salamis) used, in the very characteristic manner of Venice, as a background for the finely carved lion which fortunately has survived untouched to the present day. The whole of the lower



THE MARBLE SEA GATE OF FAMAGUSTA.



portion of the design is in local marble, the original iron portecullis still occupies its place, and the circular tower, the interior of which is covered by a large and beautifully constructed dome, is in a very fair state of preservation. In the centre of the design is a tablet containing the inscription :—

NICOLAO PRIOLI  
CYPRI PRAEFECTO  
MCCCCLXXXVI

The round tower, in which is the Water Gate, has battlements with arrow-slits of an antique appearance. It belongs to the style of construction of the second citadel built by Nicolo Foscarini in 1482. Prioli was, however, an architect as well as a military engineer, and evidently wished to give his constructions that characteristic Italian elegance which renders such monuments interesting to the artist as well as to the archæologist. Foscarini's work has a less ambitious character, and the carved lions which decorate the citadel are of particularly uncouth and inartistic species. A specimen of this latter kind decorates the corner tower.

The fortresses built by the Republic of St. Mark to defend her possessions in the Levant were primarily designed to fulfil a warlike purpose ; such a fact goes without saying ; at the same time they were designed as architectural monuments, and, like similar constructions of the period in Europe, they were intended to convey by their proportions and details an impression of power and grandeur which is very appropriate under the circumstances. The most imposing of these immense monuments of the " Italian style " are naturally to be found in Italy, and in some cases they are still well preserved. At Aquila, in the Abruzzi, for instance, is an example, built in 1530, designed with all that Italian facility for adapting the object in view to an artistic expression. The marble entrance, enriched with warlike trophies, approached by a picturesque drawbridge in the midst of the immense flanking bastions, with their sinister-looking embrasures turned on the visitor in a forbidding manner, suggests luxury combined with power. The remains of the great fortification by Michele Sanmichele at Verona have been described by Gwilt as " wonderful in the mode in which Sanmichele combined pure and beautiful architecture with the requisites called for in fortification." In Famagusta we see the same sentiment expressed in the work which bears the signature of Nicolo Prioli in 1496. A marble tablet on the Moratto Bastion, on the exactly opposite side of the town from the Sea Gate, also records the memory of Prioli, and displays a similar artistic feeling. The inscription and date are the same as on the Sea Gate.

Alex. Drummond, English Consul at Aleppo in 1745, describes the town of Famagusta much in the state in which it exists at the present day. One peculiarity about the entrance to the city is worthy of remark. He says :—" We enter the town by a stone bridge, and a drawbridge laid across a deep and broad *fosse* ; this

last is covered with the scull caps of those who were slain in the siege, and the other is partly paved with grenado-shells." Possibly these strange trophies were the much battered and decayed steel caps which now repose within the little museum of the town of the present day. They are said to have been found buried in the mud of the fosse when the English took possession of Cyprus in 1878.

*The designer of the Fortifications in 1559.*—No name of any engineer or "military architect" connected with the earlier Venetian building of the fortress of Famagusta survives, but the designer of the XVIth century fortifications as they stand at the present day is sufficiently well known.

Giovanni Girolamo Sanmichele, the nephew of the celebrated Michele Sanmichele, was sent to Famagusta about the middle of the XVIth century for the purpose of designing the new fortifications of the place, and died there in 1559, aged forty-five years. The death of Giovanni so much affected his uncle, to whom he had been a chief assistant, that the elder Sanmichele died the same year of grief. It seems reasonable to suppose that the "Martingengo" Bastion, and the other extensive alterations to the walls, which evidently date (especially on the northern side) from the fifties and sixties of the century, were designed by Giovanni Girolamo Sanmichele.

Giorgio Vasari, the famous author of the *Vite dei Pittori, Scultori, et Architetti*, was a personal friend of the Sanmichele family, and has consequently devoted several pages to Michael and his nephew. "As the favourite pupil of his uncle," Giovanni Girolamo seems to have devoted his attention to the "art of military architecture" exclusively. Whilst still a very young man he was given a good appointment as Government Architect by the Venetian Signory, and many repairs and remodellings of fortresses within the Venetian territory were entrusted to him, as well as the carrying out of several of his uncle's designs. Amongst his earliest works were the fortresses of Zara and the remarkable fort of St. Nicolo placed at the entrance of the Gulf of Sebenico. He also remodelled the great fortress of Corfu (considered the "Key of Italy") with the assistance and advice of his uncle, employing many ingenious devices for the complete defence of the position. Giovanni Girolamo had a remarkable aptitude for judging the capabilities of sites for fortification, and in addition he was particularly clever in making relief models of his projects, much to the satisfaction of his employers, the Venetian Signory, who were so pleased with these models that they caused them to be preserved in the Palace of the Doges for public exhibition.

In spite of offers and rich inducements from various princes Giovanni Girolamo continued faithful to his beloved Venice, and with the idea of spending his life there he married a lady of the noble family of the Frascatori of Verona. But, alas! within a few days of his marriage with his beloved Madonna Hortensia,

he was suddenly called to Venice, and thence sent in great haste to Cyprus to study its defences. Arriving in Cyprus he spent three months in travelling and inspection in the island, preparing a complete report upon the subject. But whilst engaged in these arduous labours, and careless of his own health in the burning heat of the climate at that season, he fell sick of a pestilential fever which carried him to the grave at the end of six days. At the same time there were not wanting those who attributed his death to poison. However this may have been, he died happy in the satisfaction of having executed important works in his profession of Military Architect, a profession he esteemed above all others. Directly he was aware of the fatal nature of his illness he bequeathed all his writings, drawings, etc., relating to the affairs of Cyprus to the care of Luigi Brugnoli, a cousin of his, and an architect engaged at that moment on the fortifications of Famagusta, the so-called "Key of the Kingdom," in order that the documents might be forwarded to the Venetian Signory.

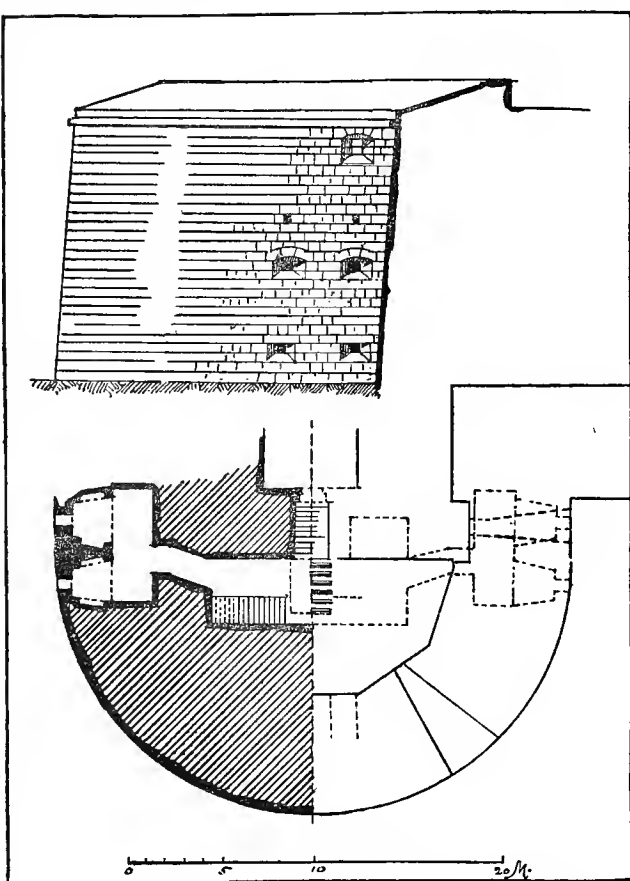
The news of Giovanni Girolamo's death excited much regret amongst the Venetians; the Republic could ill spare so capable and devoted a servant. Giovanni Girolamo Sanmichele died at the age of forty-five years, and was buried with all honour in the cathedral of St. Nicholas, Famagusta.

Luigi Brugnoli, after attending to his relative's obsequies, immediately repaired to Venice, carrying with him the documents of the deceased for presentation to the Signory. On his arrival he was dispatched to superintend the completion of the fortifications of Legnago, where he had previously been engaged for many years in carrying out the project of his uncle, Michele Sanmichele. Here he died not long after his arrival. (Vasari, *Vita di Michele Sanmichele*.)

In the *Storia dell' Architettura in Italia*, by Marchese Ricci (Modena, 1860, iii., p. 296), is an excellent *résumé* of the history of early artillery fortification. According to this account the first introduction of the bastion system was due to a certain Francesco di Giorgio Martini, of Siena (c. 1480). Early attempts were, however, little more than the round towers of the middle ages projecting from the curtain wall of a massive stone fortress. To Michele Sanmichele must be attributed the actual adoption in practice of the triangular bastion with its "piazze" and "orecchioni" or covered embrasures for cannon enfilading the curtain walls and neighbouring bastions. But although no earlier example of this idea seems to exist in actual construction than the famous bastion of the "Maddalena" of Verona, built by the great master in about 1520, several suggestions for such a treatment may perhaps be traced in the drawings by other architects of the period; notably in a drawing by Lionardo da Vinci, "*disegno del rivellino per un forte*" (discovered by Cav. Venturi of Modena, and perhaps intended for the use of Cæsar Borgia). Marchese Ricci gives a lengthy description of the famous Castle of St. Nicolo, erected by

Sanmichele on the Lido, to protect the port of Venice ; a remarkable work considering the nature of its foundations, and yet the enormous solidity with which it is constructed. Its architectural decorations are extensive, and well designed for the positions they occupy. Fronting the sea in a majestic manner, it seems to bid defiance to the waves and winds as well as to the enemy who would dare to invade the quiet waters of the lagunes. Its architectural character was considerably injured by an attic added to the work at a subsequent date.

The walls of Verona are perhaps the best known, and also the finest examples of Sanmichele's work. The gateways designed in the Pseudo-Classical style afterwards became the models for such features of a monumental city, and the type was generally adopted all over Europe in succeeding ages. It was, perhaps, a somewhat wasteful display of architectural pomp and magnificence to decorate with sculpture and all the refinements of the "classic orders" those parts of the city wall which would naturally receive the greatest amount of damage during a siege ; but in those martial days,



THE ST. LUCA BASTION.

when warfare was regarded from a more sportive and less scientific point of view than at the present time, the splendidly attired armies of the period demanded an appropriate display of fine architecture in their fortifications and lodgings. The Venetian military engineers of the XVIth century were the inventors of what is styled, according to an old classification, the "Italian type" of fortress ; and this is the earliest of the four styles which

are associated with the successive developments of the military art during a great part of the period from 1475 to 1715. The best preserved of the fortresses in the "Italian style" are perhaps to be found in the Levant, although Treviso, Verona, Turin, and many other towns of the Italian peninsula, and even such modernised cities as Milan retain to a remarkable extent their ancient walls of the XVIth century. Negroponte, Napoli di Romania (Nauplia), Maina, the fortresses of Crete and Cyprus, to mention but a very few amongst the scores which still attest the magnitude of the Venetian Republic, afford an interesting study in ingenuity and fertility of invention in overcoming natural obstacles and difficulties of site, and to these must be added Famagusta as remodelled in the style of Michele Sanmichele.

In Jauna's "*Histoire de Chypre*," 1747, certain place names connected with the fortifications are mentioned which would be difficult to identify at the present day. He describes the batteries of Mustafa at the famous siege of the city in 1570, being established "*vis à vis la Tour de l'Oie*," which would consequently appear to be another name for the tower of the Arsenal. Other batteries were opposite the "*Fontaine de S. Georges et Precipole*," two place names which have entirely disappeared. (p. 1132.)

#### RELIEF MODELS OF FAMAGUSTA.

In the Museum of the Arsenal, Venice, are preserved two interesting relief models of Famagusta, evidently the work of the XVIth century. One of these hangs on the wall at the entrance of the museum, ground floor. It measures about 1 metre  $\times$  1 metre 50 cm., and is evidently carefully executed to scale. It is wrongly labelled "*Maina*." On it all the buildings adjoining the fortifications are also shewn in relief (perhaps they were considered Government property), but the churches, the cathedral, and even the "*Palazzo del Proveditore*" are omitted. The Limassol Gate Bastion is shewn without the ravelin, and of course the famous Martinengo Bastion is not represented, but in its place the wall is shewn in a simple curve from the "*St. Luca*" Bastion to the bastion "*del Mozzo*," with one demilune between, which now no longer exists. This interesting relief model may perhaps represent the completion of the works undertaken by Nicolo Prioli after the commencement made by his predecessor, Nicolo Foscarini, in 1492, at the citadel.

Another relief model in the Arsenal collection, also intended to represent Famagusta, is a very inferior piece of work, evidently by someone who had never seen the place. It is correctly labelled "*Famagusta*," but seems like some project never executed. The Martinengo Bastion is shewn, but there are many divergences from the actual work, which may be either intentional or the result of ignorance on the part of the maker of the model. The ancient citadel is not shewn on this plan, and on the west side of the city

is represented a remarkable gateway which never had any existence. It should be noted that both these models were "restored" in 1872. What the value of such "restorations" can be at the present day is best known to the military authorities of the Arsenal. Could these models have been the work of Giovanni Girolamo Sanmichele, as described by Vasari? It would be interesting to know something about the collection of such things which lines the entrance-chamber of the Arsenal Museum at Venice.

#### THE HARBOUR OF FAMAGUSTA.

As was usual with mediæval ports, the harbour mouth was protected by two towers, which are clearly enough shewn on the curious broadsheet engraving published by Stefano Gibellino, of Brescia, in 1571. (A reproduction of this is included in Enlart's *L'Art Gothique*, 1899.) The tower which stood on the end of the protecting mole or reef of rocks forming the harbour has completely disappeared, and the tower on the land side of the harbour mouth, of a parallelogram plan, has been partially rebuilt.

The harbour of Famagusta was considered of little importance even in the XVIth century (*vide* Paruta's *Guerra di Cipro*, c. 1590). It could then contain but a very few large vessels: its value depended on the fact that it was the only port of a secure kind existing in the island where the galleys of the period could take refuge and lie up for repairs during the stormy months of winter. Jauna (*Histoire de Chypre*) states that the port could only be used by ships of war after they had discharged their artillery. The Arsenal consisted of a basin connected with the harbour by a sea gate. Mariti writing in 1760 says it was still used for the construction of galleys, and was complete with its workshops, etc. The galleys were built within the wall of the city, masted on the exterior and their ordnance carried to them in mahones. Nothing now remains of the Arsenal but a mass of ruins surrounding a staircase and a few walls.

After the Turkish Occupation of Cyprus, Famagusta ceased to be considered a commercial port; the trade of the island passed through Limassol and Larnaca, where the foreign consuls had their establishments. Previous to the Venetian period Limassol had probably recovered its position as chief port of Cyprus owing to the Genoese Occupation of Famagusta. Larnaca came into prominence more especially after the events of 1571.

#### THE CHURCHES OF FAMAGUSTA.

M. Camille Enlart in his "*Art Gothique en Chypre*, 1899" has described the churches of Famagusta with so much minute detail that but little remains to be added to a mere translation of his account.

*The Cathedral of St. Nicholas.—History.*—This remarkable example of European Art is at the present day used as the principal mosque of the city under the name Ay. Sofia.

The most ancient documents referring to this cathedral date from about the year 1300.\* A certain Isabella d'Autriche together with three Genoese merchants made testamentary bequests in this year to the funds for erecting the church, and with a view to being buried within it. (*Actes Génois*, 1299, *Desimoni*, 1894.) Guy d'Ibelin, third Bishop of the See dying in 1308 left 70,000 besants to the work ; his successor Antonio Sarona, a spendthrift, managed to appropriate 20,000 of this money, and somewhat retarded the progress of the building, but for less than a year. Baldwin Lambert, fifth Bishop, worthily carried on the project of his predecessor, Guy. The work was resumed with vigour at the end of 1308 and in 1311 Baldwin was able to set up the still singularly well preserved inscription recording the progress of the building at that date which may be read at the side of the south nave door :—

LAN . DE . M . E . TROI . CENS . ET . XI .  
 D . CHRIST . A . IIII . IORS . DAOVST . FV .  
 DESPENDVE . LAMONEE . ORDENE .  
 E . POR . LELABOVR . D . LIGLISE . D . FAM .  
 AG . E . COMESA . LELABOVR . LEVESQ .  
 BAVDVIN . LE . DIT . AN . LEPRE .  
 MIER . IOR . D . SEPTEMBRE . DO .  
 V . QVEL . LABOVR . VI . VOTES . D .  
 DEUS . HELES . ESTOIENT . FAITES . E  
 X . VOTES . DES . HELES . AVE . VIII . VOTES . D  
 LA . NAVE . D .  
 LIGLISE . E  
 STOIT . A . FA  
 IRE .

This very interesting account of the building, and the building fund (a similar inscription exists at Reims Cathedral) refers to the number of *vaults*, or square bays of the nave and aisles covered with vaulting at the date of August 4th, 1311. At that period the nave was not covered in and only six vaults over the side aisles (presumably the three easternmost on each side, with the wall in which the inscription occurs) were finished. In these immense monuments of the middle ages the custom seems to have been to estimate their cost at so much a vault or vaulted space. A similar custom is observed at the present day in planning new houses on the Syrian littoral where vaulted structures are still common.

Like the larger church of Nicosia, the cathedral of Famagusta is a model of practical, solid, and at the same time elegant architecture. It is perfectly adapted to the climate into which the style has been imported, and although of massive materials carried to

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\* The See of Famagusta is supposed to have been founded by a bull of Celestine III., 20/2/1196. It is also referred to in the Bulla Cyprî of Alexander IV. Anagni 3/7/1260, and the first Bishop would seem to have been Cæsareus of Amalfi, 1211-1225

a great height its mode of construction has been proof against many disastrous earthquakes which have occurred since its first building. The shattered condition of its upper portion is due to the bombardment of 1571, and but for that deplorable event it would still stand in a wonderful state uninjured by time and the weather.

Although the cathedral was not commenced until after the year 1300, Famagusta seems to have been the royal crowning place for the titular Kings of Jerusalem some time previously. Hugh III. (the Great) was probably crowned here in 1267, John I. in 1284, and Henry II. in 1285. The last King to be crowned in Famagusta was the unfortunate Peter II. in 1369. After the Genoese occupation this ceremony was transferred to Nicosia.

Jauna states that "the great church and St. Simeon were left by the Turks to the Greeks at first," in 1571. This would perhaps refer to the church used until recently as the tithe grain store, and known to the Turks as "St. Nicholas," and some smaller church now unknown by any name.

*Description.*—The design of the cathedral—which must have been first proposed in 1308, if not earlier—seems to have been carried out in its entirety and almost without any of the more usual modifications which the great European cathedrals underwent at the hands of subsequent builders. Here we have a complete design in a very distinct style without alterations or emendations—carried out as such a building would be at the present day on a contract. This peculiarity in its appearance may partly be due to the probable impossibility during the XIVth century of obtaining the services of more than a very limited number of architectural artists for such a work in a distant and uninviting colony—uninviting that is to say to the arts of peace, whatever it may have been for the arts of war.

The details of the architecture have singular purity and beauty, and they are always arranged appropriately, and with an accurate knowledge of scale and effect. Well proportioned openings defined by somewhat severe lines of the richest mouldings are united with surfaces decorated in a style of natural foliated ornament, and with figure sculpture (now alas! defaced) of the most refined type.

The plan of the church laid down in about 1308 is not so essentially French in character as that of Nicosia. There is not the characteristic east ambulatory.

The Italian or Spanish plan of nave and aisles ending in three apses seems suggested by Famagusta Cathedral although the mason-craft is perhaps more distinctly French. It would seem as if the traditions left behind by St. Louis and his crusading architects in 1250 survived in spite of the growing Italian influence.

Although mutilated by cannon balls on the outside, and denuded of all its interior fittings—screens, altars, monuments, in fact all that goes to make up a great cathedral of the middle ages—still its design admits of being appreciated to the fullest. The loss of



the architect's name is regrettable ; M. Camille Enlart has searched diligently but without discovering a clue sufficient to identify any particular person with the work. He takes for granted that a Champenois was the author of the design because certain characteristics of the art of Champagne may perhaps be traced in the Cyprus mediæval architecture. These details are strongly enough marked in the case of Nicosia Cathedral, but at Famagusta it may perhaps be more reasonable to classify the style as that of the fully developed Gothic of the XIVth century which presents much the same characteristics in almost all the great countries of Europe.

As already remarked the mason-craft may be considered distinctly French, but the richly moulded doorways with a drip-stone of carved leafage is as distinctly a characteristic of the south of Italy or Sicily (*e.g.*, Churches in Taranto, Catania, etc.) whilst the general design of the west front recalls Lichfield Cathedral to an Englishman. Lichfield (1275-1330) happens to be exactly contemporary with the building of Famagusta Cathedral.

The cathedral is entered by three large doorways at the west end which were originally approached from a vast piazza surrounded with important buildings. At the present day this piazza has become obliterated by the encroachments of various kinds to which it has been subjected. Squalid dwellings and shops, mounds of earth, and Moslem tombs now render the approach to the building deplorable. In addition to the three western entrances, a large doorway with gabled drip-stone in the middle of the south wall, and a smaller doorway in the same position on the north side give access to the church.

The interior, from which everything in the shape of furniture has been swept away, is remarkable as a mere study of such a design reduced to its bare architectural outlines in unrelieved white-wash. The beautifully proportioned clerestory of which only a fragment remains, carried on moulded arcades without a triforium is a masterpiece of design, imposing without being really very large, and ornate although there is no carving about it, and it depends upon a mere geometrical pattern.

The great circular columns which support the nave arcades have a curious suggestiveness of churches in Belgium, as well as of the north Italian style. Their capitals, now covered with layers of oil paint, seem never to have been carved. They are precisely similar to those of Nicosia Cathedral, and to the much later "St. George of the Greeks," Famagusta. The walls of the side aisles are pierced by large traceried windows very similar in design to the clerestory, and of precisely the same mouldings and construction.

The east end is a remarkable treatment of two ranges of exceedingly tall narrow double light windows, one above another, with traceried heads. This treatment is carried round the central apse (a semidecagon) of the high altar, and the lower series of windows

is continued round the semi-octagonal apses on either side. At the present day this arrangement looks bare and unsatisfactory, but as originally designed the lower series of windows would have formed the screen-like backing to some elaborate reredos surmounting the altar, and in addition would have been seen through the intricacies of canopied stall-work and the great chancel screen. It must be remembered that the building is a mere denuded skeleton as we see it now. The pierced balustrade of this balcony and of the other terrace roofs has completely disappeared. These pierced balustrades surmounting the walls without visible roofs must have given the building a curiously *lote* appearance when compared with the more usual type prevalent in Europe during the early XIVth century.

A certain peculiarity about the exterior design of the Cathedral lies in the large and heavily moulded gables which cover the window arches of the clerestory. These are of course highly characteristic of the style but their somewhat exaggerated proportions have the effect of making the design look as if modelled on some reliquary or coffer of the period. In each of these gables is a circular medallion filled with a large rosette of leafage resembling a similar ornament used as the bosses of the vaulting within the church.

The pinnaced piers which support the flying buttresses have all been rebuilt since the Turkish siege and their design can only be traced in fragments which remain embedded in the clumsy masonry which replaces them. In several cases the moulded arches remain, and the sort of balustrade or cresting consisting of large quatrefoils supporting a sloping gutter which conducts the rain-water from the nave roof to the gargoyle of the outer pinnacle. The buttresses supporting the arch seem to have been finished with two pinnacles, one behind and slightly higher than the other. The large four-light windows of the side aisles are little more than replicas of the clerestory windows, without the gables. The west front with its two towers is perhaps the best preserved portion of the church, and certainly the most imposing feature of the whole design. Three magnificently proportioned doorways occupy the lower portion of this façade. Each arch consists of four orders of mouldings surmounted by a large drip-stone elaborately carved with undulating foliage of a type somewhat later in style than the XIVth century. The acutely pointed gables above these doorways are filled in with elaborate geometrical tracery and their crockets are of the usual boldly executed style of the period (some of these crockets were unfortunately "restored" in 1881). This lower story of the façade is finished on either side against an octagonal staircase turret which is carried upwards to the next story (on the north side this turret has been still further elongated into the minaret of the modern mosque). The lower story was crowned originally with the pierced balustrade continued from the roofs of the side aisles.

A large six-light window, its head filled with a geometrical rose of eight divisions, and two double foliated trefoils, occupies the centre of the upper storey. This feature has recalled to some visitors the similar design of Lichfield Cathedral west front, but the elaborate figure sculpture of the English style is absent. The two corner turrets entered by doorways from the gallery above the great entrance of the church are continued to the level of the nave roof. The turret on the south side has an opening at the top which communicates by an outside gallery with a bridge which passes through the south tower on to the nave roof. This peculiar arrangement has been restored in 1908 after the removal of a clumsy wooden staircase built against the north side of the church by the Turks in 1571.

The lower stories of the towers are decorated with geometrical panelling in the form of walled up windows, their upper stage being filled with large traceried openings of a very simple design. Externally, the only portions of the design which remain in a fair state of preservation are the east and west ends, although at a distance the building has a more complete appearance. The north and south sides of the upper portion of the nave (clerestory) have been completely shot away by the Turkish batteries, to which from its position the building was most exposed. The cannon shots were evidently trained on to the central portion, and in all probability brought down the nave vaulting which has since been restored in turning the building into a mosque. The flying buttresses were at the same time destroyed on both sides. The nave vaulting has been fairly well reproduced in harmony with the ancient work but the clerestory windows are mere botched attempts to replace the original; fortunately the Turks refrained from any hopeless effort to reproduce the tracery, and the misshapen arches are filled in with the pierced gypsum slabs which commonly decorate Turkish mosques.

The much mutilated east end is fortunately sufficiently preserved to allow of a due appreciation of its design. The unusual absence of an ambulatory makes it appear somewhat unique, and it would perhaps be difficult to find an exact parallel in any part of Europe unless it be Spain. The massive buttresses and the two stories of windows were divided by a balcony carried on boldly projecting corbels which formerly continued the means of circumambulation at this level of the cement covered aisle vaulting, but this decoration was shot away by the bombardment. In the apse windows a trefoil is supported on two lights, the lower parts of which seem to have been filled with a pierced balustrade. These windows or openings of the upper stage are also decorated with traceried and crocketed gables of the same design as the clerestory windows.

It would seem as if the upper stage of the towers had been added at some later period. The design of the openings and the clumsy manner in which the ornaments to the gables are applied

seem out of harmony with the rest of the cathedral. These towers could never have been intended to support spires as there is no provision in their construction for such a purpose. The intention may have been to cover them with flat timber roofs, which have disappeared, for which a projecting course of stonework inside seems provided. If bells were ever fixed in them no trace of their presence is now visible. They are mere empty chambers rising from the level of the aisle roofs, and open to the sky.

*Adjuncts of the Cathedral.*—The original Sacristy on the north side of the church is a vaulted chamber which has been much patched and rebuilt by the Moslems, and is now used as a store room for lumber and rubbish.

A window in this chamber has been formed by placing a stone slab face downwards as a lintel over it. On this slab is the following inscription :—

DONARDO . VEN . R  
CY . PREF . OBI  
PIETATIO . SV  
S . FAMAG  
MDXXV

This would appear to be the monument of Andrea Donardo, Captain of Famagusta (*vide* list of Captains) under the date 1525. The missing portions of the inscription on either side are covered by the jambs of the window.

Within this chamber are preserved the two wrought iron candelabra in the form of fig-tree saplings with tripod supports. These singular mediæval works of art have been mutilated by the removal of two of the candle-branches in each case. The remaining branches are decorated with figs and fig leaves, and with small rings to hold lamps. These candelabra, which stand about five feet high, evidently occupied a position one on either side of an altar. They are possibly of the XIVth century. M. Enlart compares them with a similar pair in the treasury of Noyon, and to a candlestick of the same kind still preserved in the mosque of the Temple in Jerusalem, which latter is possibly of the XIIIth century.

The floor of the cathedral was evidently much destroyed by the fall of masonry during the bombardment of 1571. As a consequence a very few fragments of tombstones, with which it was formerly covered, survive in a patchwork of ancient and modern fragments. A few tombstones, worn flat and from which almost every trace of inscription has been erased, have been laid in the floor near the principal modern entrance of the mosque.

By a curious chance the altar step at the east end of the church has been preserved apparently, and in the apse which terminates the north aisle the tombstone of an early Bishop is still intact and perhaps *in situ*. This interesting example of the Cyprus style is

an incised effigy of a Bishop in mitre and chasuble holding a pastoral staff. Around the figure is inscribed the following :—

HIC JACET REVERENDISIMVS PATER DNS DNS  
LEONEGARIVS DE NABINALIS FAM'GVSTANVS  
ET ANTERAD'S ECLESIARV EPS Q OBIIT VLTIA  
DIE MES SETEBR ANNO DNI MCCCLXV Q RE-  
QUESCAT IN PA

The Bishop's coat of arms is a crozier between three lions' heads. The Bishop commemorated is mentioned by such authorities as Du Cange, Hackett, etc., as Itier de Nabinaux, a Franciscan, cousin of Archbishop Elie de Nabinaux, who was translated from Limassol by Pope Clement VI. in 1346. The date of his death does not however seem to have been known to these authors as they give it wrongly in 1354, but this is perhaps owing to the tombstone having escaped notice hitherto.

M. de Mas Latrie in the course of his researches made a collection of the few inscriptions on tombstones within the church visible at his time (middle of XIXth century). These have since become still more obliterated and are of no particular interest—they all belong to the XIVth century.

Inscriptions found by M. de Mas Latrie within the ex-cathedral of Famagusta and published in *L'Ile de Chypre*, 1879 :—

Ici git dame Dimenche fillie de sire Iohan de Lion espouse de sire Guillaume Belaz qui trespasa le dernier de Novembre l'an de M. CCC. XLIX. de Christ. Dieu ait l'arme. Amen.

Ici git dame Estefenie espouse de Iohan de Lion qui trespasa le mercredi a XXII jours de Mars l'an de M. CCC. LXIII de Christ que Dieu ait l'arme. Amen. Salvulus filius domini Habramini de Quibellanicis de Cremona sub hoc marmore sepulitur qui infra ætatis XVI annorum obiit die II mensis Aprilis anno Domini M. CCC. LXIII cujus anima requiescat in pace.

Octavianus filius domini Abramini Quibellanicis de Cremona sub istro lapide requiem habuit anno Domini M. CCC. LXIII die mensis Julii, cujus anima in pace requiescat.

An effigy of a knight in plate armour bears the coat of arms of a fess, above which are two capital B's (family of Bramini ?) date 1363. Another slab in two fragments bears the effigy of a man in an interesting costume somewhat resembling a priest's chasuble with a collar buttoned up in front. His coat of arms is a bend chequey and the family name seems to be "Dolevanto"; there is no date remaining.\*

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\* Two Kings of Cyprus were buried in Famagusta Cathedral; the bastard James II. and his infant son James III. "sepolti miseramente" according to the Chronicles. No trace of a monument to either of them now survives, but the epitaph on James II. is preserved in a transcript by Haimendorf "Itinerarium," 1621.

Close to the south-west entrance of the cathedral is a large tombstone evidently removed from the interior to serve its present purpose of a support for the dead bodies at Moslem funerals. An inscription to a certain "Dame Remodini" runs round the slab, enclosing two coats of arms (1) On a bend three eagles displayed, (2) Party per bend sinister, three bend lets dexter in upper half.

In 1362 the cathedral of St. Nicholas possessed a miraculous picture of St. Nicholas which was stolen by Ser Zuane de Sur and carried off during a piratical attack on the city.

Outside the Sacristy towards the east is a curious well, now disused and choked with debris. A chamber, or chambers, seems to lead from it in a direction underneath the Sacristy.

*Side Chapels.*—During the XVth century, and perhaps later, three side chapels were added to the cathedral in the usual manner. Two of these apparently of similar plan and design, were built into the fifth bay of the aisles, counting from the west end, one on the north side and the other on the south. The northern of these two chapels has been completely removed down to the foundations. The chapel of the south side having been ruined during the bombardment of 1571 was cut off from the cathedral by a wall, against which the "mihrab" of the mosque now stands. In 1882 Mr. Sydney Vacher discovered on the wall beneath the remains of the large three-light window, the traces of an inscription :

ARRIFICIUS . FILIUS . QUODAM . D . RICARDI .  
 QUI . AD . H..... ANNO . DNI . MCCCLXXXIII .  
 DIE .....PACE . AMEN .

Other traces of painting may be found on the walls, but the whole chapel has been reduced to such a condition of abject ruin as to allow of little appreciation of its original design. The apse with three small windows still survives, but the whole of the southern side is practically gone. Half the square vault is also preserved with the keystone on which the five cross badge of Jerusalem (or Cyprus ?) is carved, and on the top of this vaulting the earth with which the buildings of Famagusta were protected to withstand the Turkish cannon balls may still be noticed.

The date of 1384 of the inscription would mark this addition to the cathedral as Genoese. It occupies the position of the Lady-chapel of Nicosia Cathedral.

Built into the easternmost bay of the south aisle is another small chantry chapel of a date possibly still later than the two chapels above mentioned. It is similar in plan and construction with the addition of a large tomb-niche occupying the whole inside space of the south wall—on either side of which is a small window. There are no windows in the apse. This chantry is fairly well preserved, but also separated from the cathedral by a Turkish wall. The most interesting feature about it is the tomb-niche, which seems of a particularly characteristic design. A heavily moulded arch supported on small wall shafts

is surmounted by a wide spaced gable with elaborate crockets and finial. Behind the gable rise two shallow buttresses with gabled tops from half way up the line of crockets. The whole design is heavy and ungraceful, and in all probability dates from the XVIth century when Gothic forms were still adopted by Cypriot masons for lack of any taste or education in the Pseudo-Classic styles. In the centre of the tomb-niche gable and also in the key-stone of the vaulting is a coat of arms, a shield charged with a simple fess.

*Parvis of the Cathedral.*—The parvis or square in front of the cathedral contains some objects of interest. Its south side is bounded by a singular looking fragment of a building which appears to date from the last years of the Venetian Occupation. It consists of a kind of loggia with a wide semi-circular archway in the centre decorated with four orders of richly carved mouldings and an elaborate drip-stone. The carving of this archway is coarse and wanting in style. On either side of the archway is a large circular window about six feet in diameter. This singular loggia is covered with a vault on moulded ribs, in three bays corresponding with the archway and the two windows. Over each of the windows is a small coat of arms in the Venetian style, carved in white marble, a chevron between three roses. It has been suggested by M. Enlart that this loggia may have been an open air grammar school such as the Bishops of Cyprus were obliged to maintain within the cathedral precincts by the decree of Eudes de Châteauroux in 1248. It has evidently been covered by an upper story to which the important staircase attached to the back wall formerly led.

Attached to the outside of this loggia, forming a marble seat along one side, is a remarkable fragment of classic sculpture, the frieze from the cornice of some ancient temple. It consists of about six metres in length of an elaborate carving in *alto relievo* representing a spiral of foliage through which various animals are chasing each other, a *motif* common in different styles of art. Evidently this fragment was brought hither from the ruins of Salamis, as its style is neither Byzantine nor Gothic.

*The two Venetian Columns.*—The west side of the episcopal palace is in a line with the west front of the cathedral, and formerly constituted the central feature of the grand piazza of the town, fronting the principal façade of the royal palace. The Venetians on taking possession of the kingdom of Cyprus, in accordance with their custom, erected two columns in the principal piazza of the town in front of the Bishop's palace. These two columns, still stand erect, but the insignia of the Republic which they were intended to support have been removed. It is not improbable that the small much mutilated stone figure of a lion sejant which lies near the Sea Gate may have been one of these emblems. The columns stand on moulded pedestals of stone about two metres in height; the shafts are monoliths of grey granite about six metres long and presumably came from the

same temple at Salamis which supplied the other columns evidently of the same order which may be found in other parts of Famagusta. The space around these columns has now become a Moslem cemetery. The heroic Bragadino is said to have suffered his martyrdom between these columns.\*

*The "Tomb of Venus."*—Travellers' accounts of Famagusta in the XVIth century refer to the "Tomb of Venus between the columns of the Piazza," and Gibellino has shewn the monument with a column at either end on his bird's eye view of the siege.

The Venetians were perhaps the first occupiers of Cyprus with a taste for archæology. They carried out some excavations at Paphos in 1564 (*vide* Eulart, p. 637) and as a classic land Cyprus was viewed with great interest by the enthusiasts of the Renaissance in literature and the Fine Arts. That such an enthusiasm should have resulted in an attempt to invest the mythical names of Venus, Adonis, and Cupid with the character of actual historical personages is very curious and almost incredible. Fra Stefano di Lusignano however gives long accounts of Queen Venus, her consort Adonis, and their famous son, as if he regarded them quite in the light of history, and expected his readers to do the same. The "invention" or discovery of the relics of this remarkable queen seems to have been tacitly accepted, if not exactly believed in by the people of the XVIth century, and an ancient sarcophagus from Salamis did duty for her "Tomb." At the same time the cathedral of Nicosia possessed another "Monument" or "Tomb" (*vide* "Nicosia," p. 75) so the identification of the Famagusta monument was not unchallenged, even in those days. As an odd instance of renaissance sentiment the whole matter is interesting.

The "Tomb of Venus" naturally fell into oblivion during the Turkish Occupation, and its subsequent history is obscure. At the time of the English Occupation the sarcophagus appears to have stood in the place to which it was assigned by the Venetians, but owing to some alterations in the Moslem cemetery surrounding it, the opportunity was taken for its removal to do duty of a totally different kind.

During the first year of the English Occupation the Commissioner of Famagusta unfortunately died, and had to be buried in the Orthodox Cemetery at the neighbouring Varoshia. The beautiful old sarcophagus which had stood for so many centuries in front of the cathedral was no longer required by the Moslems, and with their consent it was suggested that such a work of art might fittingly find a permanent resting-place as the tombstone of the deceased Englishman. It was accordingly removed to the cemetery at Varoshia and may now be seen in the centre of a picturesque little garden surrounded by an enclosure and reminding the visitor very

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\* Bragadino is said to have been "skinned alive," and his martyrdom is so represented on his monument at Venice. His last words were a quotation from the Psalms, "Create in me a clean heart O God." After being carried to Constantinople this "skin" was stolen from thence by a Veronese whom Bragadino had ransomed from slavery in other days. (Crawford's "Glimpses of Venice" 1909.)

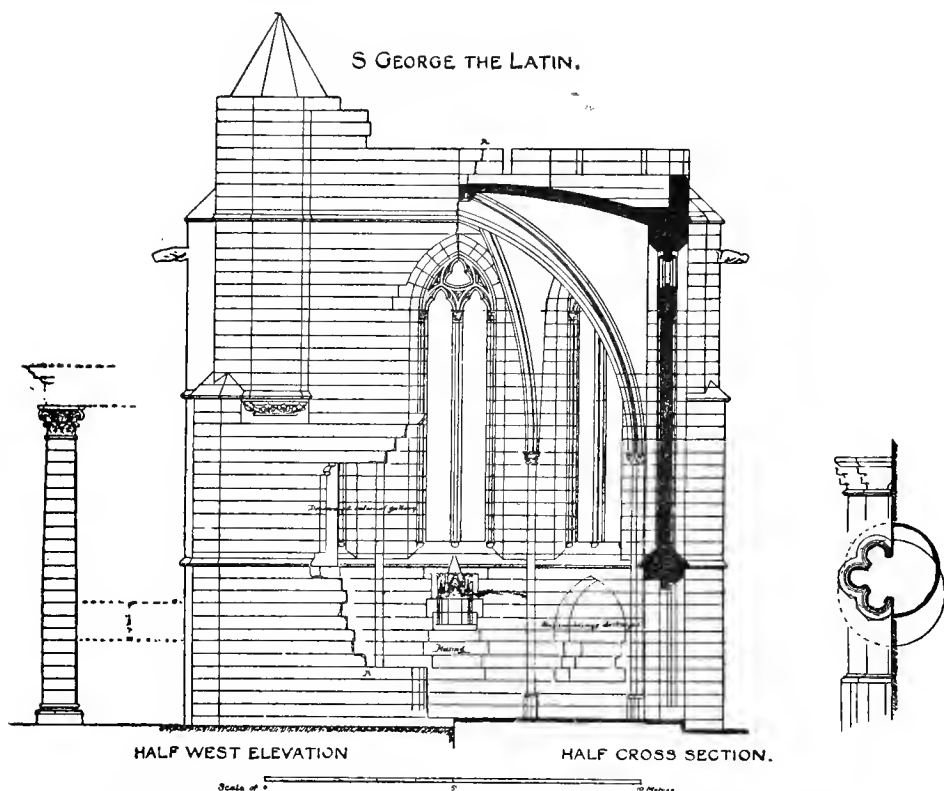


much of the familiar "altar-tombs" of the XVIIIth century in Europe. This sarcophagus of a curious history is a fine example of the Roman style (second century after Christ), and closely resembles in design the sarcophagus used as a "lavabo" in the cloister of Bella Paise. In all probability it is by the same sculptor. In both cases the design decorating the sides and ends consists of heavy swags of foliage and fruit arranged in a precisely similar manner. In the Famagusta example the space above the garlands is filled with human heads and six genii hold up the wreath. At Bella Paise lions' heads are represented, and four goats' heads take the place of the genii at the angles. In both cases the material of the sarcophagus is of native white marble.

*Ruins of the Bishop's Palace.*—A considerable portion of this building survives, but in the last stage of abandoned ruin. The plan of the palace seems to have resembled the usual French arrangement of an "Evêché" surrounding the cathedral. On the north side of the church the buildings come in a straight line with its west end, and probably extended in an easterly direction to form an enclosure round the east end of the cathedral. A narrow courtyard is thus formed between the north side of the church and the Bishop's House, and in this court are the remains of a staircase leading up to a large room or hall on the first floor. On the other side towards the main road of the town the upper floor of the palace has been carried over a row of shops, which are still in use. The vaulting over these is probably original, but the buildings have been much patched and altered in subsequent ages. The row of shops (seven in number) has evidently been formed in the original mediæval wall at some later period with semi-elliptical arches, closed with wooden doors. In the centre may be traced the original entrance to the palace—a pointed arch with a coat of arms above it, on a shield three lions' heads, 2 and 1. This coat of arms is singularly like the shield on the gravestone of Bishop De Nabinaux inside the church—perhaps he was the builder? This row of shops appears at first sight as if comparatively recent in date, but each one has a small Gothic shield carved in the keystone which precludes the idea of their being later than the XVIth century. These ruins have been cleared from the mounds of earth and débris with which they were choked, but nothing of any interest was found amongst the rubbish (1908).

Certain "restorations" to the cathedral were presumably executed about 1884. The structural repairs no doubt were most advantageous, but the coarsely copied reproductions of XIVth century sculpture are not to be commended under the circumstances, nor is the hideous green glass in the restored windows any improvement to the interior. It is not, however, very difficult to distinguish between the original work of the west front and the attempts to reproduce crockets, window tracery, etc., by modern hands. This restoration of 1884 may perhaps account for the disappearance of parts of the Bishop's Palace for the use of the stone.

*St. George the Latin.*—For some time preceding the building of the great cathedral and the magnificent fortifications, which latter date perhaps from a period long subsequent even to the year 1311, the site of Famagusta seems to have been occupied by the Latin lords of Cyprus. Attracted by the natural port, they seem to have built the four square castle which, with its four massive angle towers, still survives embedded within later earthwork fortifications as a defence to the harbour mouth. Just across the castle ditch on its southern side they erected the beautiful church of St. George.



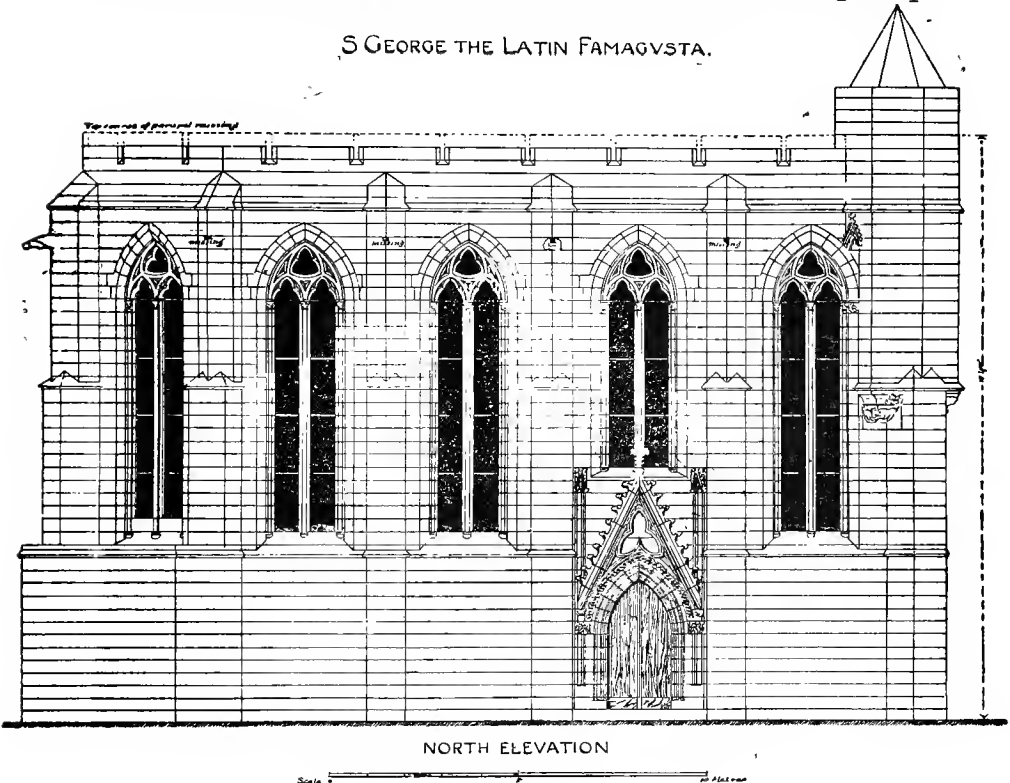
DRAWING SHOWING THE MODE OF CONSTRUCTING THE CHURCH OUT OF THE  
RUINS OF AN ANCIENT TEMPLE.

The very remarkable fact that this church was built with a crenellated parapet—in other words that it was a fortified building—leads to the supposition that it must have existed before the city walls, and when the open country still surrounded the harbour and the castle. By the time the Latin cathedral was in building the city had come into existence, and the city wall was probably in course of construction (*circa* 1325). We may, perhaps, date this church of St. George as a building of the last years of the XIIIth century, but as to its history we have not a clue of any kind. Earliest mention of it by name is in the curious representation of

the famous siege of Famagusta, where it is clearly enough identified by the old Italian "S. Giorgio Latino," or "St. George the Latin."\*

Amongst the peculiarities of its construction must be mentioned first the very remarkable way in which the remains of some old classic temple (probably from the neighbouring Salamis) have been made use of. The ancient temple was probably of considerable size, and evidently one of those built in the later style of Roman imperial art—perhaps a multi-columnar example in the style of Hadrian's great temple at Athens. Its columns were constructed in drums of the yellow sandstone of the district. It is perhaps

S. GEORGE THE LATIN FAMAGUSTA.



curious that these drums were originally all cut to a uniform thickness of 33 centimetres, and the capitals (judging from fragments discovered in the walls of the church) were also formed out of two thicknesses of 33 centimetres each. The masonry of the XIIIth century church is absolutely exact, and the courses have evidently been arranged to fit in with this measurement of 33 centimetres. Every stone in the walls seems to have been cut exactly cube, with all five faces clean, like the masonry in marble of the

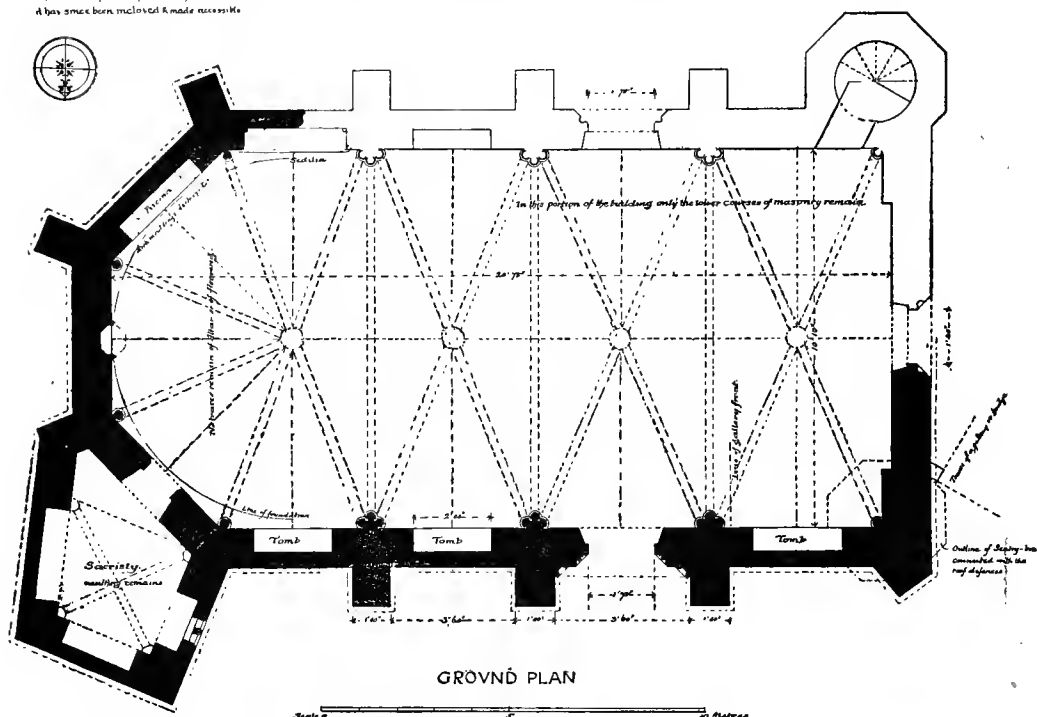
\* This curious copperplate broadsheet was published by a certain Stephano Gibellino in Brescia the same year as the famous siege and martyrdom of Bragadino. The church is very clearly represented and designated under the name of St. George the Latin.

Parthenon. Every three courses with the thin mortar-joints form exactly 1 metre of modern measurement.\* The most curious detail of construction is the way in which the circular drums of the Classic columns have been adopted as the stones on which to cut the slender shafts of the Gothic style.

The stonework of the church, although largely derived from the ruins of Salamis, was also quarried elsewhere, the arch stones of windows and some other parts are evidently of a different quality, and the weathering of the stones has been very different in some places. As a piece of XIIIth century masonry the building is a most interesting study, and whilst representative of XIIIth century

The ruin was partly explored in 1903 by M. C. Lelant  
It has since been inclosed & made accessible

### S GEORGE THE LATIN FAMAGUSTA.



beauties it also exhibits some of the defects of that style. For instance, the extreme slenderness of the window mullions, merely tied in by iron supports, strikes the eye at once. The irregular way in which the north-west turret fits on suggests its having been an accidental afterthought.

The mortar in use at Famagusta in the XIIIth century was evidently of a very superior quality; although merely lime and

\* Although the metric system is usually supposed to be a comparatively modern invention, it is often remarkable to find buildings of the middle ages and even earlier times which seem to have been built with the use of a standard measure practically the same as the metre.

sand of the seashore. This ruin of St. George, like many others in the city, is remarkable for its cohesion considering all through which it must have passed—battering by artillery, innumerable earthquakes, and probably a powder magazine explosion. During the famous siege of Famagusta by the Turks in 1571 the church was covered over with an immense quantity of earth to form a bomb-proof protection against the Turkish artillery. The sacristy on the north side, which is still covered with its vault, is also still protected in this fashion. The cannon-shots fired from the batteries on the south-east of the city seem to have reached as far as this church, as there are marks of cannon-balls *within* the ruin. But the collapse of the roof and the complete destruction of the south side seem more probably to have been the result of an explosion of gunpowder stored within the building. Only in this way can one realise how the immense masses of the vaulting and its supports have been thrown to a considerable distance on the southern side. On the collapse of the vault the earth which it supported formed a grass-grown mound covering up the *débris*, and after this event the ruin, like most others in the city, afforded the Turks an easy means for obtaining well-cut stones without the trouble of quarrying.

The plan of the church was evidently very much influenced by the necessity to constitute it a fortified building. At the west end there seem to have been two turrets, one of which formed a staircase leading up to the flat roof—the other a mere covered sentry-box at the north-west corner forming a protection to the soldiers “going the rounds.”

The various architectural features of this building are all of great interest; the curve of its vaulting ribs, the character of its mouldings, which have an appearance at first sight of being somewhat “later” than the XIIIth century, and the remarkable way in which so many of its details (for instance, the niche-tabernacle over the altar) have been preserved, attract the attention of the architectural student, and afford a delightful object of study.

Amongst the curious details of its ornamentations the church possesses a capital to one of the wall shafts on the north side, which represents a cluster of bats. This singular “motif” is referred to by M. Enlart in his great book on Cyprus art. M. Enlart has also published most of the details of the carving on this church with all the charm of his careful drawing, and with the addition of his exact description. He does not, however, give complete drawings of the buildings. Many years ago Messrs. l’Anson and Vacher, who seem to have visited Cyprus just after the British Occupation, included St. George the Latin amongst their collection of drawings in the *Proceedings* of the Royal Institute of British Architects, 1883.

*The Twin Churches of the Temple and the Hospital.*—These two little churches of a striking peculiarity in position and plan are fortunately well preserved and admit of being easily identified.

The convent of the Temple is often referred to in mediæval documents, with its "volta." This latter may have been a vaulted barn or store like the one which still remains attached to the castle of Colossi, or it may have been a covered bazaar or market contiguous to the convent, built in the style of such covered streets which still survive in Levantine towns.

In 1308 according to Florio Bustron (p. 170) the house of the Templars, with their chapel dedicated to St. Antonio, in Famagusta were given to the Order of the Hospital. M. Enlart supposes this chapel of St. Antonio to be the larger of the two chapels still surviving. It is a parallelogram covered with three cross-vaults carried on ribs of a simple prismatic section, and ending in a semi-circular apse covered with a semi-dome. On the north side three doorways open towards what was probably the cloister of the convent. On the south side is a staircase conducting to the roof, and underneath this staircase is the entrance to a well or cistern. On the north wall of the Templars' Chapel stands a belfry of the XVth century, a semi-circular arch supported on square piers, with a moulded cornice above.

The chapel of the Hospitallers is the smaller of the two buildings and is planned like a square tower without buttresses, but with a large semi-circular apse on its east side. It is covered with a simple cross vault without ribs which is prolonged to the east and the west forming a short parallelogram. The interior is remarkably lofty and tower-like, the apse arch is moulded and supported on angle shafts with capitals and bases. In each wall of this chapel are doorways with small lancet windows above them. The south door formerly possessed a lintel formed out of the half of a marble column cut lengthwise, and carved on its inner surface with three shields. The coat of arms in the centre has been erased, the shield on the left contains the plain cross of the Hospital, whilst that on the right is charged with the bearings of a knight commander of the Order, in chief the cross, in point party per fesse wavy. This marble lintel was removed from the doorway in 1900 and now reposes in the mediæval museum of Famagusta. On the gables of this chapel are still preserved the sockets for carrying small flagstuffs. This very curious feature adopted universally in the Famagusta churches of the XVth century was continued in subsequent ages, and is one of the peculiarities of the Orthodox and Maronite churches in the Levant at the present day.

On the walls of the Hospitallers' Church still survive traces of painting in two layers. The later series seems to be of a XVth century Byzantine style.

*St. Francis.*—The Franciscan church of Famagusta is one of the easiest of identification amongst the ruins of the city. The old chroniclers describe the convent of St. Francis as adjoining the Royal Palace in the position where the ruins still stand. The convent buildings which seem to have covered a large area of

ground have almost entirely disappeared—some traces may perhaps be found in the construction of a large bath-house which encircles the apse of the church.\*

M. Enlart with probability suggests that King Henry II. who is known to have constructed a gallery of communication between the Royal Palace and the church of St. Francis, constituting the latter a sort of Royal Chapel, was probably the original builder of the convent. His successor, Hugh IV., was the avowed patron of the great rival Order of St. Dominic, and the founder of the great Dominican convent attached to the Royal Palace of Nicosia. Hugh IV. turned the corridor built by Henry for purposes of religious devotion, into a shooting gallery for crossbow practice. At this period the convent was not separated from the palace by the narrow lane which now exists, but there may have been a *cul-de-sac* leading to the west end of the church in such a position.

The Franciscan Order rose to its most flourishing condition in the various countries of the mediæval world about the year 1300. Also in Cyprus it became a popular institution. The "*Actes Génois*" published by Desimoni in *Arch. de l'Or. Lat.*, 1897, give accounts of numerous legacies left in favour of St. Francis, Famagusta, during this particular year 1300. From this also we may conclude that the church had already been commenced, as Enlart suggests, by Henry II. at the close of the XIIIth century.

The churches of St. Francis and St. Mary of Carmel bear a singular resemblance to each other in plan and general design although they vary in detail. St. Francis has been planned to be covered with a vault of three square bays, each measuring 9 metres by 7 metres and a somewhat larger division forming the apse covered with a vault on six ribs. This eastern division or chancel is curiously planned as three sides of a pentagon instead of being the more usual semi-octagon. This somewhat rare form is very conducive to a lengthened perspective of the interior—an effect which must have been sought after in the very contracted proportions of these XIVth century churches in Cyprus.

The vaulting of neatly coursed stone-work was carried on richly moulded ribs springing from corbels carved with the rich foliage of the XIVth century style. A continuous string course runs round the building below the corbels and the window-sills, forming a hood mould over the west doorway. The buttresses of the exterior rise from the foundations to the parapet without any set-back, and by a curious chance one fragment of the top coping-stone of the main wall still survives in position. Lofty two-light windows filled every bay of the building, the heads terminating in tracery of the usual kind, but in no case

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\* "In this town is a house of St. Francis, passing fair, with a fair cloister, a dormitory, many cells and other rooms, with a fine garden, and a quantity of conduits, wells and cisterns. The guardian told me that they live badly, and get indifferent alms." N. Martoni, *Peregrination*, 1394.

does an example survive complete. In the apse windows portions of the centre mullions remain.

Like the Carmelite church this building has been subjected to an addition of side chapels on the south and north at some subsequent period. In all probability during the Genoese Occupation of Famagusta these two chapels were built as chantries. Their very inferior masonry of later date, and the clumsy manner of their insertion in the original structure has probably brought about the general ruin of the monument. Tomb-niches cut into the walls near the west end have also contributed to the collapse of the great vault. Of the chapel on the north side nothing now remains beyond a mere plan. The companion chapel on the south is however remarkably well preserved, and the tombs found within it by M. Enlart in 1901, are of the very greatest historical interest, and afforded a subject for the eminent French archæologist to discuss in his "*Fouilles dans les églises de Famagouste*" (*Archæological Journal*, 1906).

The south chapel, as already remarked, is of very poor construction, the materials have an appearance of being second-hand and the details of windows and arches suggest the style and period of building of the great Orthodox churches of Famagusta. A lancet window in the south side and small circular windows high up on the east and west walls served to light the interior. The vaulted covering remains over the chapel except where it has been torn away by the fall of the arch connecting with the church.

The remarkable interest attaching to this chapel lies however in the fact that the Latin altar still stands untouched but for the removal of its mensa; and before it still lie, apparently also untouched, the tombstones of its original founders. At the side of the altar are a piscina and an aumbry in the usual position. Over the altar are some fragments of a mural painting of the greatest interest. It is evidently of the best XVth century style; the portion which remains represents apparently the attendant of the donor holding his banner, shield, and charger covered with a housing, all three represented with armorial bearings of a peculiar character. The coat of arms seems to be argent, a cross potent sable, it is, however, treated with remarkable freedom for heraldry.

The series of tombstones on the chapel floor constitute a most remarkable collection of the different styles of such memorials in Cyprus during the XIVth, XVth, and XVIth centuries. It is evident that several of the earlier specimens have come from elsewhere as the chapel is certainly not older in foundation than the XVth century. In all probability the chapel was erected by some Genoese family—could it have been the descendants of the most important person commemorated on the floor of the chapel, Ugolino di Prisco, Steward of the Mahone?

The following is a catalogue of these tombstones according to date :—



(1) JOHN DEL PIEUME, merchant of Montpellier, 1314. M. Enlart reconstitutes the inscription thus :—

ICI GIT SIRE JOHAN DEL PIEUME  
(MER) QUADERE DE MONPEL(LIER)  
QUI TRESPASA LAN M.CCC.XIIII.

The effigy of the deceased and his coat of arms have disappeared. The inscription is a mixture of Provençal and French, and is engraved round the edge of the stone.

(2) JACME OLEVIER, merchant of Montpellier, 1333. The epitaph reconstituted reads :—

AI . SIGAS . S . JACME . OLEVIER  
MERCADIER . DE . MOPESLIER  
Q TRESPAS(SA) D  
ES XV IORS  
N MCCC(XXX)III QE D(IEU)  
AIT LARME (DE) LVI AM(EN)

This inscription also in Provençal is engraved in a series of lines, beneath which is the outline of a shield divided into four quarters but without heraldry, on either side of which is engraved a "merchant's mark," a globe surmounted by a cross. M. Enlart supposes this tombstone to commemorate the father of a celebrated merchant of Narbonne, the founder of a famous Levantine "maison de commerce."

(3) TOMBSTONE OF A LADY, 1370, the effigy much defaced and the coat of arms obliterated. The inscription reads :—

ICI GIT DAME ANNES JADIS ESPOUSE D  
S. RODALET GILL.....  
DAOUST LAN D MCCCLXX D. . RIST  
AO : DIEU AIT LARME. AMEN.

(4) CRESTIANO DI MARINO, of a Genoese family famous in the history of Cyprus, 1388. The epitaph reads :—

HIC JACET NOBILIS VIR DOMINUS  
CRESTIANUS DE MARINIS QUI OBIIT ANNO  
M.CCC.LXXXVIII DIE XII DECEMBRIS CUJUS  
ANIMA REQUIESCAT IN PACE.

These lines are superimposed at the head of the stone, and without an effigy or armorial bearings.

(5) UGOLINO DEL PRISCO, Genoese, 1403. This, which is the most interesting memorial of all those in the chapel, commemorates one of the Stewards (Massari) of the Genoese "Mahone." On a plain slab of stone are the following lines, superimposed :—

+HIC JACET . NOBIL . VIR . DNS  
VGOLLIN(US . D .) PRISCO . DITVS  
DE . CARETO . Q . FVIT . MASAR  
IO . MAONE . IN . FAMAG . Q . OBVI  
ANNO . DNI . M.CCCC.III. DIE . X . IF  
NR . QVIVS . AIA . REQVISCAT  
IN . PACE . AMEN.

This tombstone is of particular interest in connection with the history of Famagusta. The institution to which it refers was subjected to a considerable modification precisely at the date mentioned on the tombstone, and this event may have perhaps been due to the death of the person in question. (See p. 161 for a description of the "Mahone.") Ugolino del Prisco was one of the first massiers of the Mahone of Cyprus but his name does not seem to be recorded elsewhere.

(6) FRANCESCO DI GRIL (LI ?). The tombstone of apparently a Genoese merchant in a civic costume. The appearance of this monument is singular on account of a certain rudeness, and want of artistic character in design and execution. It seems a feeble copy, by an inexperienced hand, of a late XVth century type. The coats of arms have been erased and all that remains of the inscription is as follows :—

OB . FRANCISCUS DE GRIL.... QUI . OBUIT . ANO  
M. . . . . APRIL . CUI . AIA . REQUIESCAT . IN .  
PACE . AMEN.

(7) ANTONIO DI SANT-ANNA, Genoese, (14...). A tombstone in the Italian relief style, but of very poor and clumsy execution. The figure of the deceased is represented in a sort of civic costume in heavy folds confined by a waist-girdle, and with large rounded sleeves. On his head is a civic or legal "beretto." The arched canopy overhead contains a coat of arms in each of the side spandrels—in chief three bars, in point an eagle displayed and crowned.

Around the stone is engraved :—

HIC JACET NOBILIS VIR DNS ANTUNIUS DE  
SCE ANE QUI OBVIT ANO DNI M. CCCC.....  
XXV KAL JU..... CUJUS AIA REQUIESCAT  
IN PACE. AMEN.

(8) BERNARDINO PRIOLI, 1474. An elegant Renaissance tombstone in the form of a moulded panel containing an inscription represented as written on a sheet of parchment, with the Prioli coat of arms on an Italian shield beneath. The inscription in fine lettering with the usual contractions of the period, reads :—

MARINUS DE PRIOLIS VENETUS  
FILIUS CONDAM M DNI D MARCI P  
PIETISSIMO FRATRI BERNARDINO  
IMMATURA MORTE ADSUPEROS  
MIGRANTI PIETISSIME FECIT.  
M.CCCC.LXXIIII. OTUBRIS DIE XIII.

This Bernardino would perhaps be a relative of the General Francesco Prioli who took possession of Cyprus in the name of the Venetian Republic in the year 1489.

Amongst a few fragments of mutilated tombstones remaining on the chapel floor are two with Italian shields but without inscriptions. The coats of arms are (1) a bend indented ; (2) tierced in pale.

*St. Mary of Mount Carmel.*—Many records remain of the Carmelite Church of Famagusta, which was perhaps one of the most important in the city. M. Enlart has identified to his own satisfaction the ruin which now passes by the name of the “Carmelite Church,” although it does not correspond in every particular with mediæval accounts of the building (*vide* Nicholas de Martoni, “Peregrinatio,” 1394.\*); nor can one easily imagine a “rich” monument or shrine of the celebrated St. Peter Thomas to have been erected in the comparatively small area of the choir. The position of the church in relation to other parts of the town seems to correspond with ancient references, but in all probability the present ruin merely occupies the site of the original church, and dates from after the Genoese Occupation.

Enlart supposes the body of St. Peter Thomas to have been buried in the choir with the strange epitaph composed by John of Hildesheim :—

VIRGO VIRUM REGE VIRGINEVM QVI VIRGINIS  
ALME CONSPICVVM TITVLVM GERIT HVIC SIBI  
DA LOCA PALME.

The tomb was credited with miracles, which were attested, according to De Mas Latrie, by Simeon, Bishop of Lattakia sitting in the sacristy of this church on 14th April, 1366.

Like St. Francesco and some other churches in Famagusta the original building has been a simple parallelogram ending in an apse for the altar, on to which side chapels have subsequently been added. The building has been constructed for a covering of three bays of vaulting about nine metres square, the apse being about the same size with the eastern angles cut off forming four bays in all.

The style of construction is plain, almost mean, the only architectural features consisting of a traceried window in the west front and a few carved details on the western entrance, which are second hand and belong to some older edifice. Elsewhere the windows are plain splayed lancets and the vaulting ribs are not even moulded.

The two lateral chapels, perhaps added at a later period, have moulded arches, which are the only fragments remaining of these additions, they would appear to be of the XVth century.

The altar steps of the sanctuary remain *in situ*, and the base of the altar can be traced. Behind the altar are two cupboards or “aumbries,” doubtless intended to contain treasures or relics, and to be concealed behind the altar hangings. The piscina stands in its usual position on the south side of the altar, next the sacristy door, and the sedilia also survives as a wall niche.

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\* Martoni evidently refers to this church under the name of “St. Maria de Carmine” which was “very fair and dignified, vaulted with chapels round with very beautiful scenes and pictures, and a right fair cloister with cranges and other fruits.” In this church he saw relics of SS. Ursula, Leo the Pope, Cufnus, Socius, and a piece of the True Cross.

In 1900, M. Enlart dug up the remains of the bells which are now deposited in the little mediæval museum of Famagusta. They were presumably buried in the *débris* of the belfry at the time of the siege of 1570, many cannon balls still lie about the interior.

The side walls of the church, at its west end, are lined with recesses for wall tombs. Such a system of construction has of course materially assisted in the downfall of the vault and upper portion of the building.

Several objects of mediæval art remain within this ruin. In the first place the mural paintings call for a detailed description. On the east wall of the apse is a remarkable heraldic decoration, a species of chess-board outlined in black and filled in with alternate armorial bearings—a lion rampant gules and a square charged quarterly with 1 and 4 the Jerusalem crosses, gules, 2 and 3 barry of sable and or, charged with a lion gules for Lusignan. This decoration has been partly covered over at a later period with a large picture of the Crucifixion. The upper part of the wall seems to have been treated in a representation of masonry courses by red lines on the white plaster.

On the south wall of the choir are life-size figures of saints in square panels with small figures at their feet representing donors. These figures—one of them representing St. Helena—are in a poor Byzantine style with small pictures of a legendary sort forming borders to the panels. The “Annunciation” terminates the series on this side.

On the north wall of the choir is a series of similar life-size figures of Byzantine Patriarchs and Latin Bishops, with a representation of the legend of St. Nicholas and the three children rescued from the salting tub. But the most interesting feature on this side is the painted dado beneath the pictures which represents a rich silk hanging embroidered with the coats of arms of various countries amongst which figure the shields of England (3 lions passant) and France (*semé de fleur-de-lis*). Le Huen in his travels (1487) describes a similar decoration with the coats of arms of European states as existing in the Carmelite church of Nicosia.

In the nave of the church the wall space above arches and tomb-niches is filled with paintings of single figures of which the names Caterina, Margareta, Dominica (*sic*) can be made out as latin inscriptions, but most of the work is of indifferent Byzantine character. There are also several subject pictures of an interesting Italian XIVth century style, especially a St. George and the Dragon, with a graceful figure of the Princess, and a regular Italian landscape as a background. Another subject picture seems to represent a scene connected with the foundation of the Order of Mt. Carmel by the Prophet Elijah (Enlart), this picture is, however, very much defaced.

A pilgrim of the middle ages has left a record of his visit to Famagusta by cutting deep in the plaster of these wall decorations his own name in elegant Gothic lettering—BRUCOURT ALIOUEAIN.

In examining the pictures in the Carmelite Church it seems evident that the lower layer or original series of decorations has been executed by artists trained in the European art of the middle ages. Over these at some subsequent period have been daubed the usual "icon" figures of Byzantine character which mark perhaps the occupation of the building by the Orthodox Church. In other words it seems probable that after the retreat of the Latin Orders from Cyprus in the XVth century many of the Latin Churches fell into the hands of the native christians who signalized their occupation by repainting the interiors of the buildings.

In making some investigations within this ruin in 1901, M. Enlart brought to light certain fragments of gravestones and inscriptions found amongst the debris at the east end (*vide* "Fouilles dans les églises de Famagouste de Chypre." *Archæological Journal*, 1906.)

(1) The much mutilated tombstone of GUY BABIN with the following inscription :—

ICI GIT LE TRES NOBLE CH'R MONSEIGNOR  
 GUI BABIN TRES NOBLE BARON .....  
 DE JUNE LAN DE MCCCLXIII DE.....

The coat of arms of Babin is, on a shield three bendlets. This occurs on the tombstone and also on the carved key-stone which has fallen from the vaulting overhead. Guy Babin's descendants were therefore doubtless the founders and builders of the Carmelite Convent, and the date of the building is consequently after 1363. Guy Babin was a gentleman of the Court of Peter I., where his father Raymond or Simon occupied the post of Grand Butler of the Kingdom. Guy had a son named John, who ten years after the death of his father was taken by the Genoese as a hostage during their campaign in Cyprus, 1373 (Enlart).

(2) A tombstone of a LADY so much broken and mutilated as to afford very little trace of the inscription. The family name seems to have been VOREFRE..... It is probably the work of the XVth century.

(3) The fragment of a tombstone with a coat of arms (Italian ?) three bends sinister *semé* with roses. This coat of arms also occurs on a shield within an arched niche preserved in the mediæval museum.

(4) One of the few mediæval wall inscriptions found in Famagusta came to light when M. Enlart was investigating this ruin in 1901. It is the much broken fragment of a stone slab 75 by 47 centimetres square which formerly stood within a recess on the north side of the altar. It is engraved in fine Gothic capitals inlaid with black mastic, and appears to be a record of the foundation of a perpetual celebration of the mass [*vide* Enlart's "Fouilles de Famagouste," 1905].

The west front of the church is much ruined but the design of the window of three lights with a tracery of two quatrefoils above

can be easily defined. A well executed shield of the Lusignan arms remains on this façade.

*St. Anne's.*—The church of St. Anne is the best preserved and at the same time one of the most characteristic monuments of the mediæval style in Famagusta. Its identification (due to M. Enlart) is the most certain of all the ruins of the city, although beyond its mere dedication to the mother of the Blessed Virgin Mary we know nothing of its history. In the bird's eye view of the siege by Gibellino this church is clearly indicated under its name, and as a further proof that this appellation is correct the following inscription may be read on the lower edge of one of the pictures decorating the east end :—

HOC OPVS FECIT FIERI CORANDS  
TARIGOS AD HONOREM (SANC)TE ANN(E)

A date seems to have terminated this inscription but it is unfortunately now too much mutilated to admit of decipherment. Who the person mentioned under the patronymic Tarigos may have been, there is no record. "Corands" probably stands for Conrad in its Latin or Italian form Corradino. The church seems to have been known at one time as the "Maronite Church."

The building measures 15 metres 50 centimetres by 6 metres internally, and is about 10 metres high to the centre of the vaulting. It is covered with two bays of plain cross vaulting, having moulded arches spanning the nave; and over the apsidal east end the vaulting is carried on moulded ribs. The moulded arches and ribs are supported on corbels and the characteristic short portions of wall shafts which are so often employed in the Crusaders buildings of Palestine. The vaulting ribs over the sanctuary meet in a boss carved as a flower, but the plain vault of the nave is executed in a curious manner without any key-stone, its place being occupied by four L-shaped stones meeting in the centre.

A curiously elaborate arrangement for the suspension of a sanctuary lamp or perhaps a reliquary still remains intact on the flat covering to the vaulting. A little stone chamber, like a small deck-house on board ship, covers a hole through which the lamp seems to have been raised and lowered in front of the altar: a lamp is suggested by the position, but possibly something more important such as a reliquary in the form of a dove or angel may have been suspended here.

The approach to the flat roof of the church was arranged by a flight of steps within the north-east buttress of the apse, which commences at the height of about 8 metres from the ground. The sacristan approached these steps by a bridge thrown across from the roof of the adjoining buildings of the convent.

The west end of the church is surmounted by a large and ponderous belfry arranged to carry two heavy bells within pointed arched openings. This belfry, the whole width of the west end, is intact but for a central gable probably knocked away during the

bombardment of 1571. At either end it is decorated with a sort of half gable reminding one of the "acroteria" of a Greek pediment. This curious feature seems to have been a local invention of the Cypriot masons, it occurs on the neighbouring church of the "Tannery" and consequently suggests the last years of the Gothic period as the date of these buildings. A large porch with timber roof once covered the western entrance, and the buildings of a convent (probably of unburnt brick) may be faintly traced in the rough ground on the north-west of the church.

The windows, eight in number, are all of the same size and design, a pointed arched lancet with simple splayed sides. The three entrance doorways have a few mouldings on their arches, the lintels have been wrenched away. At the east end is a curious arrangement of a small square headed doorway which must evidently have led into the sacristy. It is immediately behind the altar, and there are two wall cupboards on either side. Founders' tombs are formed in the thickness of the side walls at the west end. That on the north still retains traces of decorative designs in colour.

A most interesting feature in St. Anne's is the survival of a series of mural paintings—of course much mutilated—which can still be studied to some extent.

The interior was treated with a scheme of decoration which is of a common Italian XVIth century character. The upper portion of the walls (and perhaps the vaulting) was coloured white, and the courses of the stone-work and other architectural features were outlined in red upon this white ground. Below the level of the windows a series of paintings was carried right round the interior, except where the doorways occur; and in the sanctuary a second series, smaller in size, was painted in the space above. Between these two series in the sanctuary occurs the inscription already referred to as giving the name of the person at whose expense the paintings were executed. The sanctuary was of course divided from the nave by a rood-screen or iconostasis, traces of which remain in the walls.

The subjects of the paintings are as follows:—

*Upper Series.*—South side of sanctuary beginning at the east end—(1) The Crucifixion. (2) The Descent from the Cross. (3) The Entombment. (4) The Death of the Virgin. The corresponding pictures on the north side are too much destroyed to be decipherable.

*Lower Series.*—South side beginning at the east—(1) "S. PAVLVS" and (2) "S. MA" (RCVS), two life-size figures of Apostles, so inscribed. In the next compartment (3) is the figure of a Bishop with portion of an inscription ..... "NIUS." (4) The Presentation of Christ in the Temple inscribed (PRESENT) "ACIO DI" (DEI). (5) The Baptism of Christ, (BAPTIS) "TERIUM." This is a curious representation; St. John presents the appearance of a savage, whilst the river Jordan is represented as filled with

little red fish whose open mouths armed with teeth appear to menace the figure of Christ. These latter curious symbols evidently typify the powers of evil. (6) "PENTECOSTE." A deplorable attempt to represent the scene. (7) "SANCTA" ..... This undoubtedly represents St. Helena, a figure clothed in a purple mantle covered with two-headed eagles. (8) A Byzantine Madonna. (9) (Sancta) "MARGARITA" with a coat of arms, argent, barry of three, gules. (10 & 11) Two Saints much defaced. (Sancta) "CATARI" (NA) and (Sancta) "URSU" (LA). (12 & 13) Appear to be duplicates of the same Saints of which only the fragments of inscriptions "ATERINA" and "ULA" remain. St. Catherine holds a globe, and St. Ursula a palm branch. These singularly duplicated figures look as if the intention had been to replace the very inferior work of the first couple with copies by a superior hand.

On the north side of the church are some very defaced paintings amongst which the names of "S. STEFANO" and "S. AN(TONIN)US" can be deciphered. The founders' tomb on this side has been richly decorated. A painted line of crockets, in the Italian style runs round the extrados of the arch terminating in an elaborate finial which represents the Assumption of the Virgin, whilst each of the crockets contains within its foliage a bust of an Apostle. At the side is a figure of (S.) "MA. MAGDALE" with a face still fairly preserved.

Over each of the three doorways are decorations:—Over the west entrance, two life-size busts of Saints can be made out, and beneath them two shields of arms in the Renaissance style bearing azure, a rose gules surmounted by a Cross of Malta of the same with a bordure or. Over the south door, two similar shields bearing in chief argent three roses or, in point the same countercharged. Over the north door only one of two similar shields remains, it is charged with gules in chief a capital C or, in point three bars of the same. A figure inscribed (S.) NICO(LAUS) can also be detected. In June, 1907, this church was repaired to the extent of replacing many of the stones which had been wrenched from the angles of the buttresses and by closing up the north, south, and east entrances and providing the west doorway with a plain iron gate. The interior is now kept locked up and no longer a stable for animals.

*Fragment of a Chapel at the west end (exterior) of St. Anne's.*—The three sides of the apse of a minute chapel or oratory still remain at the distance of a few feet from the church wall. This curious little sanctuary only measures two metres across, and the altar which may still be traced within the recess was only a metre wide. The vault with its ribs, shafts, and carved capitals is of the most elegant XIVth or XVth century design. One side of a small doorway remains on the south of the little building. Enlart gives a photograph of it in "L'Art Gothique," pl. XXX.

*Santa Chiara.*—M. Enlart has apparently been able to identify the site of the Franciscan nunnery of Famagusta with a heap of



ruin now known as Ayia Fotou. The nunnery ceased to exist before the Turkish invasion as it is not mentioned in the later chronicles nor is it represented in the view by Gibellino. In 1900 the remains of the convent chapel still existed, the building measured 12 metres 50 by 7 metres 50. At its east end the lower story of a range of buildings with small lancet windows was also preserved. Fragments of mouldings and carved detail in the rubbish heaps indicated the style of the XIVth century. These ruins have been much removed during recent years, but a cellar beneath them is in use by the Orthodox as a sort of underground church or shrine of the female Saint Fotou, who is credited with protecting Cyprus from the pestilence. M. Enlart sees in the name Ayia Fotou a translation into Romaic of the Santa Chiara of the Latin Church.

*Rock-cut Church near St. Anne's.*—A tendency to turn natural caverns and the rock-cut chambers which occur in quarries into shrines is observable all over Cyprus. Pagan tombs such as the Phaneromeni of Larnaca also attract superstitious usages. This church in the centre of Famagusta has been formed out of a quarried chamber in the rock on the west side of the city. The cavern of an irregular square shape forms the bema or chancel and a nave covered with a pointed barrel vault has been built on to its western side.

There is nothing of an architectural character about the built portion. A cave has evidently been adapted for Orthodox use and remains of XVth century mural painting may be detected on walls and vault, also the marks of the iconostasis can be traced on the rock of the cavern-roof which seems to belong to a singularly thin stratum.

*Armenian Church.*—The origin of the Armenian colony in Famagusta appears to date from the middle of the XIVth century. In 1346 the pilgrim Jacques de Berne (Rohricht, *Deutsche Pilgerreisen*, 1880) saw the arrival at Famagusta of 1,500 fugitives from a Moslem invasion on the mainland. Perhaps this little church in a very original style may be a memorial of this event.

This small building stands at the extreme north-west corner of the mediæval city, and consists of a single square vault with an apse. Its proportions are elegant and recall the appearance of the small characteristic church of Armenia, but the details of masoncraft are altogether unlike the national style, and have evidently been executed by Cyprus masons of the XIVth century. The vaulted roof, executed in coursed masonry without ribs has a central key-stone carved as a flower. In its surface are inserted the curious eathenware jars which are supposed to have prevented the acoustic defects in such vaulted buildings. In the mediæval museum of Famagusta will be found an example of these jars embedded in the material of such a vault-construction brought from some other ruin. The vault is covered with a stone roof forming straight lined gables on each façade over small pointed arched windows. Each façade also possessed a large lintel-headed

doorway beneath a pointed arch, the east side being occupied by the apse with its semi-dome. On the north side of the apse is a wall-niche with moulded and trefoiled arch in the style of the piscina in the Latin cathedral.

At some subsequent period this little church of the Armenians has been added to on the north side by building a small chapel or sacristy with a door leading out of the apse. This addition, of very inferior masonry, has almost entirely disappeared.

An interesting series of wall paintings may be studied in fragmentary remains on all four sides of the interior. Over the altar the semi-dome of the apse retains traces of a large composition in which a personage kneeling, probably before the Madonna, may still be discerned. Round the apse are rows of apostles and saints within niches. On either side of the piscina are the Baptism and Resurrection of Christ. On the north wall of the church over the doorway is a bust of Christ with extended arms. Above are pictures of the Flagellation, the Carrying of the Cross, the Crucifixion, the Descent from the Cross, and the Entombment. Beneath these are the Annunciation, and the Nativity. The western wall is decorated with representations of the Blessed Virgin Mary and St. Helena under an arcade with Armenian inscriptions. On the south wall are pictures of St. George and St. John Baptist, life-size, and the death of the Virgin, all the inscriptions being in Armenian.

Considering that M. Enlart discovered the date 1547 scrawled upon the walls of this ruin by some foolish visitor, we may suppose that even so long ago the Armenian church had become abandoned and disused. In 1907 it was carefully treated as an ancient monument, the gaping holes in its sides were walled up and a strong iron gate was fitted to the old west doorway.

*The Nestorian Church.*—This church is now known to the Greeks as "Ay. Yeorgios Xorinos." Until recently it was used as a stable for camels and other animals by the Moslems, but the Orthodox community of Famagusta have now obtained permission to make use of it and have "restored" several parts. Such a restoration to a religious use is very unfortunate under the circumstances. The interesting peculiarities of one branch of Christianity will naturally be obliterated in adapting the monument to the use of another church.\*

At the time when M. Enlart made his notes on this church for "L'Art Gothique en Chypre" (1899) the building was still in the abandoned and ruinous condition to which it was reduced at the

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\* It is a great pity that the Orthodox should have fixed on this particular building because it was a quite unique monument of another branch of Christianity built in the best European Gothic manner of the XIVth century. The frescoes with Syriac inscriptions were remarkably preserved. Now there is but little chance of such a building surviving the inevitable pulling down and replacing with a modern Cyprus "barn-style" church. The natives of Cyprus as a rule do not appreciate the value attaching to their ancient monuments, few of them realise the historical importance and character of memorials which display the art and history of the middle ages—an art and history which can never be replaced.





time of the siege of 1571. As it then stood it was a remarkable example of Syriac art. Unfortunately many of the mural paintings have since been whitewashed over and beautiful architectural details destroyed.

The origin of the Nestorian Church of Famagusta seems sufficiently well known. Strambaldi in his chronicle (1450) states that the brothers Lachas (or Lachanopoulos) amongst the richest merchants of Famagusta "fece fabrica la chiesa di Nestoriani dalli fondamenti." This family is mentioned in many other records of the period as forming part of the financial aristocracy of the city. It would appear that the family of Lachas founded the church about the year 1360 (Enlart, p. 358) and that within a short period afterwards it was enlarged at their expense.

The description of this church in Enlart's "Art Gothique" gives an idea of its condition in 1899. He says: "The church in question belongs to a style which is precisely that of the period to which Macheras refers, and within a short time of its construction it has been subjected to a very considerable enlargement..... This church, built in excellent cut stone consisted originally of a simple nave of three bays of vaulting with an apse. The vaulting was without ribs, but according to Cyprus custom a chamfered arch is carried across the nave as a division between the bays." The north and south side aisles are treated in the same manner. "In the north and south walls of the church, and also in the apse, are lancet windows without ornament and merely splayed on the inside and outside; [at the west is a rose window of which the traceried filling-in has almost disappeared. It surmounts a large doorway of simple design. The side walls are carried up as low gables following the lines of the vaults, and crowned with a moulded cornice."

The arches spanning the nave and aisles spring from carved capitals on short sections of wall shafts which seem to start out of the wall in the form of a right angle—in other words the corbel beneath the capital is formed by a fraction of column in the shape of an elbow. This curious archaism in the Cypriot style may be noticed at different periods, and it is derived from a favourite treatment in the XIIth century buildings of Palestine.

Some features in this building recall the churches of northern Italy. The inside arches are built of alternate dark and white stones, and the windows of the south aisle are grouped in threes in precisely the same manner as in the churches of Vicenza or St. Antonio, Padua. The key-stones of the main vault are formed as crosses of a dark colour, but there is no boss.

An elegant doorway formerly at the west end of the south aisle is described—and illustrated by a sketch of its detail—in M. Enlart's book. This has been practically destroyed in the course of the recent "restoration." A picturesque belfry above the west wall of the north aisle, pierced by two large arches, with a smaller one between and above them, has been much ruined by the

bombardment of 1570. On the south side of the church are remains of an archway constructed with zig-zag mouldings—a curious feature used at all periods of Cyprus art. The archway evidently connected the church with monastic buildings on the south-west.

At the time of M. Enlart's visit in 1899, the Nestorian Church was still entirely covered with paintings internally, a few of which were quite recognizable. In the apse Christ was represented seated under a palm giving the keys to St. Peter. On the north a somewhat similar subject was portrayed, and underneath was a figure holding a roll on which was a Syriac inscription.

Of the square pillars of the nave arcade, that on the south side has on its four faces—St. John Baptist; a Bishop; Blessed Virgin Mary with a small representation underneath of St. Luke painting; St. Helena. That on the north side is decorated with a figure of a Saint, (Syriac inscriptions,) underneath is represented the Last Supper; Blessed Virgin Mary; the Annunciation, with Syriac inscriptions; a Saint with a black beard.

In the south aisle a number of figures of Saints, amongst which is a colossal Michael, and the remains of a large mural painting of XIVth century Italian style. An elegant figure of an angel was copied by M. Enlart, and is represented in his book (p. 364).

In the north aisle the paintings seem to have resembled those in the south, but are more defaced.

In the western bay of the nave which is prolonged beyond the line of the side aisles, forming a square projection of the building, is a founder's tomb consisting of an arched recess decorated with mouldings and in a style which seems later than the church. It has been painted with various subjects, the Annunciation, Coronation of the Virgin, etc. On the west wall are several large figures of Saints with Syriac inscriptions, which have unfortunately been much injured by persons placing lighted candles against them—a primitive form of worship much practised in Cyprus, probably the most destructive to mural paintings ever invented, which consists in simply sticking the lighted candle on to the wall by its lower end, and leaving it to gutter away!

The paintings, like the building of the church, are of two periods. The earlier is evidently in an original Syriac style similar to what may be found in northern Syria. The later period of painting has been influenced by Italian models of the XVth and XVIth centuries.

No tombstones or memorials of any kind survive within this church, the floor seems to have been relaid with a paving of walling stones roughly fitted together.

*The Nestorians.*—M. Rey in his "*Colonies Franques de Syrie*" (1883) says:—"The Nestorians of Syria inhabited more particularly the towns of Tripoli, Giblet, Beyrout, and Acre. With the Jacobites they appear to have occupied the first rank

amongst the indigenous populations of the Latin colonies, and to have been the initiators of the Franks in the Oriental arts and sciences."

The Nestorians preserved the Chaldean language in their liturgy, administering the sacraments according to the Greek rite, and their doctrines admit the dual nature of Christ.

Cyprus constituted a diocese of the Nestorian Church, dependent on the Nestorian Archbishopric of Jerusalem, in the XIIIth and XIVth centuries. But at the same time the Latin prelates seem to have pretended to a certain authority over this community. De Mas Latrie cites a bull of Pope Honorius III. (1222) in which the Nestorians are mentioned as submitting to the Latin Archbishop.

*The Orthodox Cathedral of Famagusta.*—Famagusta seems to have been a mere fishing village for long after the disappearance of ancient Salamis, or Old Famagusta, as it was called in the middle ages, two miles away to the north. But in the early days of the Frank Occupation of Cyprus this village became important on account of its natural harbour, and a fort was built to protect it. An Orthodox Bishopric was established at an early date, and in its cathedral (which is the small Byzantine church at the side of the immense Gothic building) the remains of St. Epiphanius, Bishop of Salamis, were enshrined. This relic was venerated here until the close of the XVIth century—that is to say, until the Turkish invasion. Haimendorf saw it here in 1564. (*Itinerarium*, 1621.)

As a means for contributing towards the prosperity of the city several pilgrimages were instituted about the beginning of the XIIIth century. Already the neighbouring monastery of St. Barnabas was a recognised resort, and in addition the name of St. Epiphanius was associated with the new city by the shrine within the Byzantine cathedral, and by a mysterious cave where miraculous water dropped from the rock, according to Stephen Lusignan, who mentions having witnessed the miracle.

The south-east quarter of the city appears to have been almost entirely occupied by the Orthodox or "Greek" section of the community during the middle ages. The northern and western portions appertained equally exclusively to the Latin, Nestorian, and Armenian population, whose churches remain in ruins, whilst all traces of domestic or commercial occupation have entirely disappeared. In the "Greek" quarter several small Byzantine churches still survive. They are buildings of a small, unimportant character, their only claim to notice being in certain fragments of fresco still clinging to their walls.

The primitive cathedral consisted merely of two aisles, each terminated by a semicircular apse. This would appear to have been a customary plan for an Orthodox church in Cyprus at an early mediæval period. The two apses are arranged one for the altar proper, the other for the "altar of prothesis." Both altars are necessarily concealed behind the gorgeously decorated

iconostasis. At a still earlier time churches were often covered by a large dome, like the early church in the castle of St. Hilarion, or at least a cruciform plan was adopted with a dome at the crossing.

The two-aisled plan is singularly characteristic of Cyprus churches, but during the XIVth century a change was probably brought about in ecclesiastical taste by the building of so many splendid cathedrals in the Latin or European style by the French and Italian master masons settled in the nearer East during that period. The Orthodox community, seized with a spirit of emulation, attempted to rival the superb cathedral of Famagusta, built in 1311 by Archbishop Baudoin Lambert for the crowning of the putative kings of Jerusalem. The more usual two-aisled plan was abandoned for the imposing triple division of the mediæval church as imported from Europe by the Crusaders.

The great Gothic cathedral or "Metropolis" of the Orthodox Church in Famagusta of a later date is a very remarkable building from every point of view. Built on to the side of the little primitive Byzantine church above described, it completely overshadows and practically effaces its parent building. In addition to its immense size—unprecedented in Cyprus building of a native kind—several remarkable differences from the usual Byzantine arrangements are noticeable in the plan. In adopting the Gothic style of the XIVth century the Orthodox clergy seem to have waived several well-known prejudices of their church and allowed an unusual resemblance to Latin peculiarities of plan and ritual arrangement.

Identification of date in mediæval building in Cyprus is a very difficult and uncertain study. The methods of work and mason-craft seem to have been full of archaisms at all periods. Naturally this arises from local workers being employed in copying a foreign style for which they had no natural affinity.

European masons and sculptors were certainly employed on the Latin Cathedral of 1311; if European workers were not engaged for the Orthodox building, we must suppose the native artisans had assimilated western ideas of work and craft in a very remarkable manner. Such neatly-jointed stone-work, carefully-executed vaultings, and elaborate mouldings to arch or window are hardly to be found elsewhere in buildings of the native Cyprus church. It may be concluded from the plan that in all probability a domical lantern was constructed in the middle of the nave vaulting. This feature, so beloved by Byzantine architects, probably added to the unsubstantial constructive character of the church, and assisted in the general downfall of the vaulting at the time of the bombardment in 1571. Only at the north-east corner of the ruin does a fragment of the original vault remain—at the present day in a most precarious condition.

This church must have presented a very remarkable and magnificent appearance when it stood complete with its elaborate carved and gilded furniture of the later mediæval style. It apparently



possessed a stone iconostasis, the traces of a foundation for which remain at the pavement level. The walls of the cathedral, where not occupied with doorways, are constructed to receive "founders' tombs," and this method of construction has unfortunately tended towards the destruction of the building, as in so many other churches in Cyprus. In the Latin Cathedral there are also "founders' tombs," but they have a comparatively small influence on the stability of the edifice. In the "Greek" cathedral and in the later Latin churches these tombs are introduced in such a manner as to completely cut away the main strength of the church walls. As a sign of date, these "founders' tombs" may be taken to represent the last years of the XIVth century. The system rapidly spread over Christendom as an easy way of obtaining money for erecting churches in the days before "bazaars" and other modern means for the purpose. The second peculiar resemblance between the Orthodox Cathedral and the Latin type of plan is the presence of small sacristies or treasuries leading out of the three eastern apses. In the Orthodox ritual there is no necessity for a distinct or external sacristy: the space of the "prothesis" occupies the place. Why should these unusual features have been introduced?

This church is a most interesting example—perhaps almost unique on so large a scale—of the mixture of Eastern and Western ideas in plan and detail. Not the least curious thing to observe in its hybrid character is the fact that in spite of a certain incongruity, perhaps inseparable from such attempts to adapt the details of one style to the plan and proportions of another, in the present case, the result, as far as can be judged from the ruins, was imposing and not unsatisfactory.

Stephen Lusignan ("Corografia," p. 31) states that in 1212 the Pope Innocent III. sanctioned the formation of a Greek Archbishopric in Nicosia (translated from Famagusta) and of three Bishoprics of Famagusta, Paffo, and Limassol. A few years later, however, Pope Alexander IV. made an ordinance, called the "Alexandrine," by which the three Bishops were not to reside within their titular cities, and the Greek Bishop of Famagusta was directed to reside in Riso Carpasso. By a strange anomaly the Greek Bishop seems to have been enthroned in the "*Chiesa Cattédrale dei Greci*" by the Latin Bishop of Famagusta, and took on this occasion the oaths of fealty to the Pope of Rome. This curious ceremony is fully described by Stephen Lusignan, who seems to have acted on occasion as Latin Vicar-General for the purpose.

After the destruction of Famagusta by the Turks, the "Greek" cathedral is mentioned as being confirmed, together with the chapel of St. Symeon, to the Orthodox community, which had permission to remain within the ruined city. This could not, of course, be the church which has now been described, as there is every reason to suppose it must have been reduced to the condition in which

we see it at the present day by the Turkish bombardment. The marks of iron cannon-balls on the ruin, and the close vicinity of the site to the side of the city most exposed to the Turkish batteries suggest this. Perhaps the church of "St. Nicholas" sometimes confused with the cathedral may have been constituted the "Metropolis" of the city at this period, but this church seems to have been taken away from the Orthodox after the year 1600 and converted into a mosque. It is now a granary.

In 1901 M. Enlart, the author of "*L'Art Gothique*" during his second visit to Cyprus, attempted some small excavations of the Orthodox Cathedral, and discovered the two rows of steps in the central apse. This peculiar feature is unusual in buildings of the last few centuries, and of course reminds the student of the primitive Byzantine arrangement. There does not appear to have been any episcopal throne provided for in this form of presbytery such as we are familiar with in examples of churches of the XIth century in Europe. It was perhaps a mere surviving ritual feature, like the similar arrangement of comparatively modern Coptic churches in Egypt, and indeed the two steps are almost too narrow to allow of their having been used by the priests. During his excavation, M. Enlart also discovered some interesting traces of the method of glazing employed in this church. Amongst the debris were immense quantities of broken window glass of various colours. On investigation these proved to be remains of roundels which had been set in a peculiar framework of plaster of Paris, a system which is represented to some extent at the present day by the mosaic-like windows of Turkish mosques, which are also worked in the same way with a coarse setting of plaster. These roundels were about 8 inches in diameter, of a very poor quality of glass—imperfect white, deep blue, green, and purple in colour.

The three eastern apses are intact, and their semicircular walls are decorated with a series of paintings in rows one above another. These paintings are of very inferior character, and have a great resemblance to the common XVth century frescoes executed by itinerant artists for village shrines in Italy. The lowest row of figures represent apostles and doctors of the Orthodox church. This series is carried round all three apses. At a higher level a series of New Testament subjects, scenes from the Passion, etc., treated as pictures within a decorative framework in the common Italian manner, are painted. The semi-dome over each of the apses is filled with dim traces of the usual colossal figures representing a "Majesty" or "Paradise." More interesting paintings are, however, to be found on the side walls of the church over the "founders' tombs." In one or two cases these are remarkably well preserved. They form panels continued upwards from the arched recess in the style of the tombs in the "Frari" church of Venice. These "founders'" paintings, being doubtless commissioned by individuals, are of a very much superior type compared with those which cover the eastern wall of the church.

Sketches of this building were made by Mr. Vacher in 1883 for a paper on "Mediaeval Buildings in the Island of Cyprus," published in the *Transactions* of the R.I.B.A. These sketches are somewhat inadequate to give an idea of the scale of the building, but the plan is a carefully-measured one; unfortunately the communication between the two churches is not shewn. M. Enlart gives some excellent sketches and photos in his great book on the architecture of Cyprus.

"*St. Nicholas*."—The history of the Orthodox Church in Cyprus during the XVth and XVIth centuries seems enveloped in considerable obscurity. The policy of the Genoese and Venetian Republics was very much the same as that of more modern governments—a policy directed towards affording the natives of the island such liberties and religious freedom as they certainly never possessed under the feudal tyranny of the kingdom founded by the Crusaders of the XIIth century.

With the downfall of the Lusignan Government in Famagusta, came to an end the pretensions of the Latin Church of the mediæval period. The two immense churches of St. George and "St. Nicholas" built by the Orthodox were undoubtedly erected between the years 1373 and 1571. Beyond this we have not the least evidence of date. The Mameluke invasion of 1426 and the dispersion of the Latin religious Orders is considered to have given a death-blow to the supremacy of the Latin Church in Cyprus, and the rise of Orthodox influence due to the marriage of John II. with Helena Palæologos in 1441 probably assisted in establishing the native religion in a position of importance. To this latter date (middle of the XVth century) we may perhaps attribute the building of these two great churches.

The identification of ancient church-names in the towns of Cyprus is at the best very problematical. With the carelessness engendered of indifference, combined with the absence of ancient documents, the Levantine native allows even his religion to suffer certain modifications due to passing circumstances. His religious beliefs are perhaps more of the nature of instinct than is the case with Occidental nations. Historical continuity can hardly be expected amongst people who appear to have little or no conception of a patronymic.

In Famagusta the two most important architectural monuments surviving in a usable and living condition have been renamed by the Turks subsequently to the siege of 1571. The Latin Cathedral of St. Nicholas has been converted into the mosque of "Ay. Sofia," whilst the imposing Orthodox church of unknown dedication seems to have been converted into the mosque of "Ay. Nicolas."

It seems hardly probable that under the rule of Genoa or Venice an Orthodox church of St. Nicholas would be built within a few hundred yards of the great Latin Cathedral, creating an inconvenient confusion in names, we must therefore suppose the present designation to be purely Turkish.

M. Enlart (*L'Art Gothique* " p. 310) somewhat precipitately assumes this church to have been the famous " SS. Peter and Paul " built by Simone " Nostrano " (*i.e.* " our Simon ") referred to by many of the chroniclers as one of the most remarkable monuments of the reign of Peter I. (1358-1369). At the same time M. Enlart admits that such an identification is not supported by the famous plan of Famagusta by Gibellino, nor by the character of the architectural details (p. 302). The evidence from the old chronicles is not conclusive in this identification, and the appearance of the building is much more suggestive of the XVth or early XVIth century, marble fragments from some mediæval church having been re-used as the principal decoration of the northern façade.\*

A number of XIVth century tombstones remain in the floor of this church, belonging to some older building. One is engraved with the figure of a knight in plate armour, holding his shield on which are the Prevost arms: three bars charged with crosses; the name Prevost also survives in the defaced inscription. Another much defaced example has a coat of arms: in chief a demi lion rampant, in point bendy of three.

The general design of this church is ponderous, and unrelieved by that subtlety of execution and construction and that elegance of proportion and detail which mark the true mediæval style.

The plan covers an area of about 24×17 metres with three apses in addition, and is divided into a wide nave and two side-aisles. Plain cross vaulting carried on moulded ribs is supported on nave arcades of five arches with cylindrical columns in the Cyprus style. There is no attempt at any kind of carving in the building except in the vaulting bosses and in the doorways which have evidently been removed from a more ancient church of the XIIIth century. The windows are simple lancets with heavy, ill-designed mouldings.

The great north doorway is an imposing specimen of the true European Gothic style imported into Cyprus by the builders of the cathedral of Famagusta, and St. George the Latin. In the course of re-erection, or owing to subsequent use as a mosque, it has undergone much mutilation. Its lintel has at one time been decorated with the usual triple shields found on buildings of the Lusignans, but the coats of arms have been erased. At the west end are three small doorways which have been entered from a narthex covered with a wooden lean-to roof in the style of the village church of the period. Above this narthex appears to have been a large west window of four lights, but its traceried head has completely disappeared. Over the side aisles at the west end are

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\* According to Stephen Lusignan, a church of SS. Peter and Paul was built by one Simon, a merchant of Famagusta, out of the proceeds of one successful trading voyage. This story is somewhat suggestive of the popular mediæval romances of " Whittington and his Cat " type, and the assumption that the " St. Nicholas " of the Turks is SS. Peter and Paul of the legend is too hypothetical, and rests on practically no evidence. The dedications of the ruined mediæval churches of Famagusta can only be identified in a very few instances.

the remains of two tower-like erections which must have been intended to contain bells, judging by traces of supports within them. At the south-west corner is a circular staircase turret which has at one time served as the base of the mosque minaret. In connection with this turret a curiously preserved gallery of timber stretches across the west end of the church, and serves as a communication between the two aisle roofs. This gallery which is carried on far-projecting corbels at either end, is furnished with a handrail supported on turned balusters of wood of an unusual pattern.

Like several of the later mediæval churches of Famagusta, "St. Nicholas" possesses small narrow sacristies or treasuries built against the east wall and filling in the space between the apses. These chambers were approached by doors cut in the apse wall, but what they could have been used for in the Orthodox ritual at any period is not very apparent. On the outside (north-east) corner of these sacristies is sculptured a grotesque face forming the termination of a large roll-moulding, and on either side a shield with a coat of arms; on the north appears the Lusignan lion (?), on the east is a simple cross potent, a badge which seems to commonly occur on Orthodox buildings of the same period, and which may often be observed in Cyprus.

In examining the construction of this building one or two features call for notice as characteristic of a peculiar adaptation of Gothic architecture by the Cypriot masons of the XVth and XVIth centuries. The absence of true principles of Gothic construction is evidenced by the plan in which no provision has been made for buttresses to strengthen the side walls and resist the thrust of the vaulting. The building continues to stand in spite of many an earthquake during the past few centuries, but it is much cracked, and at some period a row of heavy and unsightly flying buttresses has been built against the south side to remedy defects. The side walls of the aisles are of immense thickness (an evidence of clumsy unscientific building), they are much thicker than those of the Latin cathedral, although the width of the church is a great deal less. On the top of these side walls rise the mean-looking and unsubstantial flying buttresses which support the equilibrium of the nave vaulting. Nothing could be uglier or more opposed to the beauty of true Gothic architecture than the exterior of this immense church.

The interior is redeemed to a great extent by the great height and general resemblance to such a building as the neighbouring Latin cathedral. But here again the true principles of the style are wanting. The vaulting ribs are arranged in a singular manner by which the central arch spanning the nave springs from its wall-shaft which is on the same plane as the wall shafts carrying the diagonal ribs. In other words there is no proper grouping of the wall shafts as in the European work of the Latin cathedral, and of course there is no room at all for the usual wall-rib. This blunder

is accentuated by the bays of vaulting not being square and the stiling of the main arches. The same treatment occurs in St. George of the Greeks and generally in village churches of the XVth century.

"St. Nicholas," was also built about the same time as the Orthodox Cathedral. Although much smaller in scale, it resembles the Orthodox Cathedral in such a remarkable manner as to seem merely a replica. Thanks to a rather more robust construction, smaller proportions, and a situation farther removed from the Turkish batteries of 1571, this church remains at the present day in a remarkable state of preservation. The well-preserved interior affords to an experienced eye an excellent idea of what the now completely ruined Orthodox Cathedral must have been like; but in the latter case, however, the fresco decorations still form a remarkable feature, which is completely wanting in the "St. Nicholas" since its conversion into a mosque. In most buildings of this type it is difficult to judge of the original intention of the designer owing to the removal of the fixed furniture, and particularly of the iconostasis. No Latin church was built during the middle ages without its high "jubé," or rood-screen, and no Orthodox church then or now could be constructed without its iconostasis completely covering up the east wall, which in no case was ever intended to be visible. As a consequence the eastern walls of Byzantine churches always appear singularly mean and uninteresting when laid bare and naked by the removal of the screen. On the other hand, the lantern-like apse of a Latin church, with its choir enclosure forming almost a church within a church, remains architecturally interesting even when denuded of its screens in the taste of modern days.

Under the rule of the two great mediæval Republics of Genoa and Venice it is evident that the native Church of Cyprus flourished and developed in a way unknown elsewhere at that time. Nowhere in the Morea or in the Archipelago are remains of pseudo-mediæval buildings to be found at all resembling the immense churches of Famagusta. At first sight it is almost incredible that the same religious organization which seems to be identified with the very minute churches of Athens or the towns of the Morea should be capable of producing such imposing monuments as the Metropolis and "St. Nicholas" of Famagusta.

Another very remarkable thing in the matter is the evidently imitative and emulative nature of these monuments. If the great churches built by the Latin settlers in Nicosia and Famagusta during the XIVth century had never existed it is very improbable that the Metropolis of the Greeks would have been achieved in the XVth-XVth centuries.

*Ay. Zoni.*—This small building in the simple mediæval Byzantine style is dedicated to the "Holy Girdle" or zone of the Blessed Virgin Mary. Like many of the smaller village churches of the XVth century it consists of a nave measuring about 6 metres by

4 metres with a semi-circular apse, and surmounted by a small cupola. It was covered internally with paintings, of which traces of a gigantic Michael remain on the north wall. This little building, although well preserved, has very little architectural character.

*Ay. Nicolaos.*—Within a short distance to the east of Ay. Zoni is the ruin of a small double-aisled church in XVth century Byzantine style. All that remains of the ruin is the east wall with two semi-circular apses, and the greater part of the south nave originally covered by two small domes. The construction is thoroughly Byzantine in plan and execution, without any attempt to copy the Gothic style. The small windows appropriate to the climate, the flat lines of gable and cornice and a small belfry at one side are all characteristic of the Cypriot village style, of which this little church must have been a remarkably pleasing example. Although much ruined and filled with debris the interior still retains a few traces of mural painting. A picture representing the "Descent into Limbo" can still be traced on the south wall.

*The "Tanners'" Church or Mosque.*—This small church is of no particular interest; it is constructed in the style of many village churches of the XVIth century with clumsily copied details of mediæval style. The moulded central rib of the vault and the west doorway are mere second-hand materials used up from some older building with strange attempts at supporting shafts and capitals. A curious wall staircase, constructed in a hazardous manner within the thickness of the west wall, leads up to the roof and past a square window, or rather panel, which must have been filled in with some device of which no traces remain at the present day. A belfry precisely similar in design to that on the neighbouring St. Anne's, from which it has evidently been copied, surmounts this square panel. Acoustic vases or earthenware bottles are disposed in the vaulting as in so many other churches of the period. Traces of the common Orthodox style of painting of the XVIth century may be observed on the walls, with inscriptions in Greek. This small church is now a grain store belonging to the Evqaf. At one time it seems to have been used as a mosque by the tanners who worked at their trade in the caverns underneath the neighbouring church of the Carmine. It was restored in 1904.

*Mustapha Pasha Taimissi.*—A small well-preserved church dating from the XVIth century but of which the name or dedication is completely lost. The building owes its preservation to having been converted into a mosque and the *membar* with its stone staircase is still preserved within, although the monument is now turned to the use of a grain store. The windows are blocked up with masonry, and the minaret subsequently built on to the south-west corner has fallen down.

The plan of the church is a parallelogram covered by a barrel vault with a semi-circular apse, and three doors in the usual position at its sides and west end. In addition to three windows in the apse, an elegant two-light window supported on a small

column with corbel capital is constructed over the west door. Over this again rose a belfry also of two openings, of which the lower course of masonry still remains in position. The doorways are excellent examples of the Cyprus mediæval style although executed at a period probably long subsequent to what are generally known as the middle ages. The west doorway has a richly moulded arch carried on double columns with carved capitals at the sides, and the marble lintel has a shield in its centre from which the coat of arms has been erased.

This church may be taken as an example of the style affected by the Orthodox during the Venetian Occupation of the XVIth century: a style full of curious mediæval archaisms in which so many of the older village churches of Cyprus were built.

*St. Antonio.*—"Hospitale circa littus maris" as it is described in the "Actes Génois de Famagouste, No. cccxxiv" (quoted by M. Enlart, p. 369). 554

The church and hospital of St. Antonio, which was Latin in origin and dated from about the year 1300, has been identified by M. Enlart with a Byzantine ruin embedded in the earthwork of the sea-wall of Famagusta between the Arsenal and the Sea Gate (No 16, of his plan.)

To the present writer the interesting fragment of a XIIIth century church a short distance to the east of St. George of the Greeks unidentified but numbered 14 on M. Enlart's plan, seems very much more probably the memorial of this Latin institution. It consists of the north-west angle of a building closely resembling St. George the Latin. The same arrangement of wall tombs, the same details in wall shafts, mouldings to windows and string courses etc., attract the attention in both buildings. The plan of this church may still be traced shewing a parallelogram ending in a semi-octagonal apse and measuring 19 metres 50 by 7 metres 90. Although of slightly lower proportions than St. George the Latin, this building must have had an equally imposing monumental character. The curious corner turret of St. George the Latin seems also to be traceable in this ruin.

On the other hand the fragmentary ruin called "Saint-Antoine" by M. Enlart is clearly in a Pseudo-Byzantine style of possibly the XVIth century. It has been a square vaulted structure with four ancient columns supporting nave arcades which carried cross vaults over the aisles, and the east and west ends. In the centre of the church was possibly a dome, as shewn on M. Enlart's plan (p. 369). The niche for prothesis remains on the north side of the east end, as this was an Orthodox church. The fragments of granite columns which seem to have supported the nave arcades, and perhaps a dome, now lying amongst the debris of the ruin are apparently of the same provenance as the grand monoliths used by the Venetian Government in decorating the "Palazzo del Proveditore" and the "Piazza" of the cathedral. This perhaps gives a still further indication of the date of this ruin.



*Unidentified Ruins.*—A small church, still fairly well preserved occupies the north-east corner of the plot of ground on which the Latin cathedral stands. M. Enlart strangely attempts to identify this building as the private chapel of the Latin Bishop (p. 633). The appearances are, however, completely contrary to such an assumption. In the first place, the details of construction and ornament are clearly of the XVIth century, when as we know the Bishopric of Famagusta was in a very decadent condition ; secondly, this little church is evidently of the Orthodox rite, and there are traces of an enclosure towards the main road which must have separated it from the Latin precincts.

The plan is the usual parallelogram with a semi-circular apse, the niche for prothesis on the north, and large doorways in the north, south, and west walls. It is covered with a pointed barrel vault with heavy moulded ribs supported on corbels, and is of the usual heavy ungraceful style of the XVIth century with a suggestiveness of an attempt to copy pseudo-classic detail in mouldings and ornaments. At the west end is a singular arrangement of a doorway between two square-headed windows, one on each side, with a small circular light above.

Many remains of ancient buildings survive in different parts of the city in spite of the wholesale clearances of sites for the sake of the old building stone during the "80's" and "90's" of the past century ; the building of Port Said induced an immense export of old stones from Famagusta, and much of a monumental character was then lost.

At the present day a few sites covered with church ruins exist in the southern half of the city, and in the northern part five or six may be detected ; one of these latter being the heap of ruins already described as Santa Chiara.

Important fragmentary ruins of four small churches of the XVth and XVIth centuries are to be found in the southern division of the city. They are numbered on M. Enlart's plan, 15, 17, 18, and 48. Of No. 15, the northern half of a small monotholus with a square east end is so far preserved as to retain the window tracery. No. 18 was a small church with nave surmounted by a circular dome, and side aisles. All these small buildings resemble the village churches of a contemporary period and possess very little architectural interest. They evidently belong to a time when the Orthodox Church was assuming a position under the Genoese and Venetian Republics which it had never presumed upon during the palmy days of the feudal kingdom of the Lusignans. In other words they belong to the same type as the two great churches of St. George of the Greeks and "St. Nicholas."

No. 17 is a small square-shaped chapel with semi-octagonal apse which may have been a Latin church in origin. It has been built originally with a richly moulded doorway, still surviving in a mutilated state, and within on the north side is a founder's tomb-niche. At some subsequent period the building has been

ruined, and afterwards restored for Orthodox use. Corbels representing human heads carved in the Byzantine manner without any art, have been intended to support the restored vaulting.

A few shapeless fragments of churches still survive amongst the mud houses of the villagers. They have mostly lapsed to private ownership, and as a consequence they disappear in the course of time.

*Domestic Architecture.*—Very few remains of the domestic or civic buildings which must have existed under the Venetian Administration of nearly a century, now survive, and practically nothing of a still earlier time. In a road leading north from the two columns of the piazza stands the outer shell of a house in the elaborate “rustico” style of the Italian Renaissance—“alla diamante.” Until recently it was known as the “Queen’s House.” A little farther on in the same road is the mutilated fragment of a house in much the same style. It has been a doorway with an elaborate cornice carried on consoles carved as lions, and a column on either side. It looks as if copied from some XVIth century cabinet front. Another Venetian house-front, much mutilated, stands close to the west end of St. George of the Greeks.

*Palazzo del Proveditore.*—Famagusta possessed a mediæval Royal Palace of great importance ;\* this, however, seems to have entirely disappeared before the Venetian period, and its site was occupied by a residence built for the Proveditore, or military administrator of the island.

The grand entrance of the Venetian Palace faces the west front of the cathedral, and consists of a truly Venetian design in the Doric Order of architecture—three rusticated arches with four large columns support the usual cornice, and over the central arch is a fine white marble shield with festoons of flowers, etc., on which is displayed the coat of arms of Renier, per pale a chevron counter-charged sable and argent.† This frontispiece of the palace is well preserved but for the loss of part of its cornice ; the monoliths of grey granite with which it is decorated evidently form part of a series with others which lie scattered in different parts of the city, and which must all have come from some important temple at Salamis—possibly the Roman Zeus Temple.

The Venetian Palace seems to have been destroyed by the Turks and only the shell of its western portion now stands erect. It was of a very simple architectural character with rusticated quoins to doors and windows, and a gable on the south side which seems to have been of a more ornate style, now destroyed completely. The roof of the palace was flat, and the water was carried off by gargoyles which still remain at the top of the walls.

\* In the mediæval palace took place the tragic incidents connected with the coronation feast of Peter II. in 1369. After this event Famagusta ceased to have a royal residence until the reign of Catherine Cornaro.

† This is clearly the coat of arms of Giovanni Renier, Captain of Cyprus in 1552, elected Lieutenant General in 1557.

The courtyard of the palace now forms a large area used as the parade ground for the zaptiehs (police). In every part of it may be traced the foundations of ancient buildings which have long since been pulled down. On its south side exist a few fragments from mediæval times, notably a massive doorway over which are carved three coats of arms :—(1) Party per fesse ; (2) on a bend indented, a lion rampant ; (3) a bend nebulée. On the outside of the south wall may still be traced some of the shops forming part of the bazaar or principal covered street of the city.

Immense numbers of stone cannon balls still litter the courtyard of the palace, as if the magazine for military stores had formerly been established here. The bronze cannon in front of the palace was picked up in Famagusta Bay by sponge-fishers in 1900 ; it was doubtless the great gun of a galley. Above its breach is a tablet and a coat of arms composed of many quarterings. On the tablet is the following inscription :—

OPUS ALIXANDRI  
IOARDI E MATEUS  
IORERIDA. 1534.

The coat of arms is that of the Emperor Charles V. but it is much obliterated.

A curious story of a secret chamber within the ruins of the " Ducal Palace " of Famagusta, containing old arms and armour, is referred to by Turner in his " Tour," 1820, and perhaps reappears again in Mrs. Brassey's " Storm and Sunshine," 1880, where she states that " the officer of the ' Foxhound ' stationed at Famagusta gave me some pieces of armour which had formerly belonged to the old knights of St. John (!) and which he had found at Famagusta a few months previously."

#### ANTIQUITIES AND OBJECTS OF ART, IN THE MEDIÆVAL MUSEUM ATTACHED TO THE PALACE.

*Room No. 1.*—Chain used for closing the mouth of the harbour of Famagusta, discovered in 1903. Venetian Lion of St. Mark, dated 1488. Group of 5 large hooped proto-cannon of *circa* 1400, 2 small mortars of about the same period, 8 sling shot, and 4 bombshells or grenades. A case contains 37 objects selected from the mass of much decayed armour said to have been found in the moat of the castle. Fragments of body-armour and arms of the XVth century.

*Room No. 2—Coats of arms and Tombstones.*—No. 1, Coat of arms (Barry and semé with marguerites) said to have been found in the ruins adjacent to the water gate of the city. The shield is carved within a richly decorated Gothic niche of the XIVth century. No. 2, Coat of arms (quarterly a lion rampant and a sun) marble, XIIIth century. The quartering of a sun is considered to represent the Gurri family. No. 3, Coat of arms (on the field a castle with three towers, the gate guarded by a lion

passant) XIVth century. Perhaps referring to some Genoese public office : (Genoa=Janua ?). No. 4, Coat of arms (a spread eagle) marble, with the following inscription :—

M. CCCXXII DIE III MENSIS JVNII DNS BELLANVS  
MARABOTVS CIVIS JANVEN DIEM CLAVSIT EX-  
TREMVM CUIVS ANIMA REQVESCAT IN PACE.

No. 5, Tombstone of Seigneur Perkin C..... (inscription mutilated) 1310. No. 6, Tombstone of V. Imperiali, 1375, of the famous Genoese family of that name (broken in 4 pieces) :—

+ HIC . JACET . DNS . VINCHI  
G ORA . IMPERIALIS . FILIVS .  
DNI . LVCIAN . IMPERIALIS . QVI  
OBIIT . ANNO . M . CCC . LXXV .  
DIE . XXVI . OCTOBRIS . CVJVS  
ANIMA . REQVIESCAT . INPACE .  
A M E N.

No. 7, Tombstone of Sieur Joseph de Sur, Burgess of Famagusta, 1332 :—

+ ICI . GIT . S . IOSEPH . DE . SVR  
BORGES . DE . FAMAGOSTE .  
QVI . TREPASSA . LE . DIME  
NCHE . PREMIER . IOR . DE . NO  
VEMBRE . LAN . DE . M . CCC .  
XXXII . DE . CRIST . QVE . DI  
EUS . AIT . LARME . AMEN .

No. 7a, One of the most interesting exhibits in this little collection is a small gravestone or tablet containing the following inscription in XIVth century lettering :—

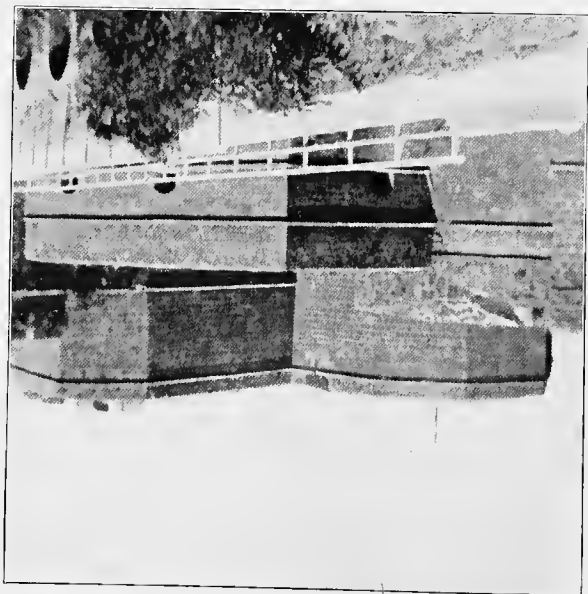
+ICI : GIST : SIRE : BAR  
THOLOME : FIS : DE : SIR  
E : THOMAS : ESENBEL  
LEBOUCHER : DE...RIP  
LE : QI..... : LI  
..... CCCCVIII.  
.....XIII HI

Underneath are outline representations of a patriarchal cross between two oxen or goats passant affronted. No. 8, Arch-springer richly ornamented with heads and a merchant's mark "B" cut on a shield, XIVth century. No. 9, Example of method of constructing vaults with inserted jars for acoustic purposes. No. 10, Fragment of a tomb with two figures of mourners, XIVth century costume. No. 11, Statuette of St. Paul, XIVth century. Nos. 51, 52, Capitals of door shafts cut out of classic marble bases, probably from Salamis, XIIIth century. Nos. 53, 54, Large corbels to doorways, XIIIth century,

INSIDE THE LAND GATE.



THE LAND GATE.



FAMAGUSTA.



and Nos. 55, etc., capitals to clustered pier shafts, XIVth century. The case in the centre of the room contains objects discovered by M. Enlart in making a partial excavation of the church of St. George of the Greeks. These include fragments of window glass (various colours), with an example of the method of glazing the church windows discovered in the Tabak Khané Church (1904). Also 27 fragments of glazed pottery, flooring tiles, etc. The contents of this case belong to the XVth and XVIth centuries.

This collection of mediæval fragments is preserved within a building which was originally the north aisle of a church. This north aisle was probably a small XVth century chapel of the plainest description (the windows are mere square openings with splays) covered with cross-vaulting and with a semi-circular apse at the east end, on the north side of which is a minute sacristy, and a well. Two tomb recesses with moulded arches also exist in the north wall. To the south of this chapel a larger church has been added at some subsequent period, in a very inferior style of masonry. This later building has collapsed, and entirely disappeared with the exception of a chamber at the west end. Under the Turkish Administration of Famagusta the place was turned into the town prison, and so remained until the building of the modern jail. The premises were cleared out and converted into a little museum for the preservation of mediæval fragments by the Curator of Ancient Monuments in 1904.\*

*Famagusta and the Maona.*—The beginning of the Genoese Occupation of Famagusta in the XIVth century was a riot at the coronation of King Peter II. which was probably organised by the Genoese merchants themselves as an excuse for taking possession of the principal sea-port of the Levant, and laying the moribund kingdom of the Lusignans under tribute.

In the course of the year 1373 the commerce of Cyprus passed entirely into the hands of the Genoese Republic, many of the nobles of the native aristocracy were either hanged, or carried off as prisoners to Genoa together with the heirs to the throne, and the expenses of the war, estimated at 2,012,400 gold florins, were claimed by a *Maona* or company which had advanced the money as a speculation on the chances of the war. King Peter II. was established on the throne of Cyprus with the consent of the Genoese Republic, but with the obligation to pay an annual interest on this indemnity of over two millions, amounting to no less than 90,000 gold florins. After some years the two millions were paid off, but the Genoese, once masters of the city of Famagusta and its immediate territory, were indisposed to leave, and for 90 years the principal Levantine port remained in the possession of the "Superb Republic" in spite of futile efforts to regain the city on the part of its legitimate owners.

\* This little building is now kept for the purpose, and the Commissioner of Famagusta holds the key. All the fragments mentioned by M. Enlart, and illustrated in so many of his woodcuts, are now safely deposited in this Museum, and a very large number of additional items have been added to the list.

The Bank of St. George in Genoa which was associated in later years with the Government of the Republic in the administration of the customs at Famagusta, seems to have bought out the original shareholders in the Maona at a price equivalent to about 6,000,000 francs in modern value. This transaction took place in 1408, but in 1464 Famagusta was abandoned by the Genoese to the bastard King James II., and his allies the Soldan of Egypt, and the Venetians. Thenceforth, owing to the changed conditions of Levantine trade, the once important "Emporium of the East" of the middle ages, sank into the condition of a comparatively deserted fortress, and Larnaca became the commercial port of Cyprus, and so continued until the beginning of the XXth century.

### III. LARNACA.

The most ancient Phœnician settlement in Cyprus is Kitium, Kition, or the Chittim referred to in the Bible on several occasions. Chittim seems to have meant both the Island of Cyprus, and its principal town or port, to the ancients; Josephus (*Ant.*, I., 6) states that the Jews applied the name in a general manner to the more western parts of the then known world. Kitium became one of the most important centres of early commerce, established amongst the Bronze-age aborigines of the island, by the first sailors and traders of the Mediterranean. The name of Kitium or Chittim was remembered so late as the time of Cicero.

The Phœnicians acted as the representatives of Egyptian influence on the commerce of the Mediterranean during the XIXth dynasty, and from this period [about B.C. 1100] commences the great development of Phœnician enterprise, and possibly the founding of Carthage. Phœnician inscriptions do not occur much earlier than B.C. 1000, but Evans found in Crete a script which appears to be the prototype of the Phœnician alphabet derived from symbols. In the course of the thousand years before the Christian Era, the Phœnicians and their commerce declined before the increasing rivalry of the Greeks and the final supremacy of the Romans.

The ancient Kitium was doubtless an imposing city, surrounded by walls (the outline can be traced by a wide ditch still visible), and with the customary Phœnician open-air shrine. It was the scene of events and sieges in the piratical warfare of early times, and probably remained of importance long after the foundation of younger rivals in other parts of the island. References by classical authors to Kitium convey little information of a topographical kind. As the earliest civilised or historical community in the island, it probably took the place of some savage Bronze-age settlement, the memory of which is perpetuated by the supposed prehistoric dolmen of the modern Salt Lake Tekkyé. The configuration of the coast has much changed since Phœnician times, a harbour has vanished, and perhaps salt lakes have been formed.



The history of Kitium hardly falls within the period of the Roman Occupation of the Levant. Salamis and Paphos became the capitals of the island, and the once flourishing colonial towns of the Phœnicians, especially Kitium, sank into insignificance and eventually disappeared. More than a thousand years afterwards the village called "Larnaca" served to mark the site, and the ancient name seems only to have survived in the principal head-land of the bay, known to sea-farers as Cape Kiti. Such few traces of the ancient city as exist can only be found buried at a great depth below the present level of the site, except on the eminence known as "Bambula," where Phœnician buildings have been identified at different times.

During the middle ages the present "Scala" or landing place of Larnaca was known as "Les Salines de Saint Ladré," from the neighbouring salt-pans and the traditional burial place of Lazarus. It is referred to by Macheras, p. 22, as a place where refugees from Acre in 1291 were lodged "in a convent of St. Olbien, a Greek Bishop." In 1425 the town or village of Salines was completely destroyed by the Mamlukes. This is the first historical reference to the place as of any importance, although Dom. Jauna in his "Histoire" (p. 900) states that King James I. (1382-1398) "fit batir deux autres Forts... sur le grand chemin qui conduit de Nicosie à Salines où le commerce commençoit à fleurir," implying that Larnaca came into prominence as the port for Nicosia after the Genoese Occupation of Famagusta in 1372.

F. Boustron, in 1560, is the first chronicler to mention "Les Salines" under the name of "Larnaca." This name, presumably derived from a classical Greek word *Λάρναξ*, meaning the terra cotta coffin, or stone sarcophagus, of antiquity, may have been invented by the Venetians who in the XVth century were the earliest antiquarian enthusiasts to visit Cyprus. The village of Larnaca was on the exact site of the necropolis or "Via Appia" of ancient Kitium, and the astonishing number of coffins scattered about may have suggested the name.

Stefano di Lusignano speaks of "Salines" in 1570 as "half a league from the Marina, a large village which is really a town, considering its merchants and trade. The Government sends a Captain, a Venetian gentleman, who is changed every two years, and has determined to make it a free town, and give it some distinction."

In 1599 the Dutchman John Van Kootwyck describes the place as the former seat of the island trade, under the name of "Commercio," but in his time quite ruined. "From the church of Lazarus to Arnica we saw nothing but ruins, wide plains full of the caper plant, and fields generally deserted. There is still a Governor's Palace, large and stately, of rustic work in squared and smoothed stone, constructed I should say by the Venetians, but now ruinous and almost destroyed, for the four walls only are standing. Opposite this is a fine building, once a Christian church, dedicated to St. Roch, now profaned and turned into a

grain store. Standing close to it is a high square tower, and a porch adorned with marble columns. Between the church and the porch lies a wide court, in the middle of which stands a column which was formerly crowned by the marble figure of a winged lion, the badge of Venice. At no great distance the Minorites live in a few small rooms restored by the alms of pious persons, near a tiny Greek church with an arched roof."

No trace remains of the monuments above described, although certain of them seem to have survived until the time of Mariti. (*Vide infra* "Mosque of Larnaca.")

The almost prehistoric town or city of Kitium or Chittim was an object of scientific investigation, even so far back as the XVIIIth century. The English traveller Pococke attempted some exploration of the site, and gives elaborate and probably correct descriptions and plans of what he then saw, and of certain Cypriot inscriptions which were then attracting interest. He was chiefly interested in remains of the ancient port and the city *enceinte*, both of which were doubtless much more apparent than they are at the present day. His book of travels called "A Description of the East" appeared in 1745.

Shortly after the time of Pococke, an Italian priest named Giovanni Mariti passed several years as a resident in Larnaca. "Il Dissertazione Istorico-critico sull' antica Citta di Citium," 1787, is a small and rare octavo pamphlet, one of several which he published on Cyprus. It gives an excellent idea of Larnaca at that period, and of all that was known about it until the coming of modern archæologists on the scene in the middle of the XIXth century.

In 1865-75, treasure-seeking excavations were carried on by the different Consuls residing at Larnaca, with a view more to antiquity collecting than for scientific purposes. Di Cesnola, Lang, Ceccaldi, and others, raked over many parts of the necropolis and other sites. Little in the way of monumental buildings have been discovered, and no very extensive exploration seems ever to have been attempted.

In 1881, M. Dozon, French Consul at Larnaca, published a plan of Kitium, the first regular survey made in an accurate modern manner. This was included in the "Corpus Inscriptio-num Semiticarum, Inscriptiones Phœniciæ," p. 35.

Numerous references are made in the old travellers' books to the continual finding of tombs and antiquities during the past few centuries, but all monumental remains have, of course, long since been destroyed and used up as building materials in the modern villages of Larnaca and Scala.

*Description.*—Like most Cyprus villages of importance, Larnaca stretches over an immense area interspersed with gardens and fields—Larnaca proper, being inland, and Scala or Marina, situated on the sea-shore. At the present day the village of Larnaca is divided into three "quarters":—Sotera, Chrysopolitissa, and

Ay. Ioannes. The two villages of Larnaca and Scala are so far distinct that they each have a bazaar of their own. Between these two villages is a tract of open ground, where once stood the famous Chittim. Since the British Occupation and a certain increase in population this intervening space has been much filled in with modern buildings, the foundations of which often descend through yards of rubbish from ancient structures to a level where the plans of massive buildings may be detected. In building the little English church of St. Helen in 1907, the present writer discovered at a depth of seven feet, the very solid and well-preserved base of some important building, constructed of ashlar masonry, and surrounded by fragments of decorative detail of the Roman Imperial style.

*Bambula* [from Bâmah, an altar in Phœnician].—A common place name in Cyprus, generally signifying a hill. The Phœnicians were in the habit of building a Bâmah or open-air shrine at each of their trading stations, and doubtless the now much diminished eminence known by this name at Larnaca perpetuates the memory of an important temple. Since the British Occupation much of this hillock has been removed to fill up the neighbouring marsh where until recent times the ancient harbour of Kitium might be traced by the pools of water which collected on the site in winter time. Some traces of wall foundations are still visible, and at different times very interesting Phœnician remains have been found on the mound. The harbour with its overshadowing temple was situated on the east side of the ancient city.

*The "Phaneromeni" tomb, on the west side of the necropolis.*—The carefully built masonry of the entrance chamber, and the singular sliding trap arrangement for closing the inner door suggest a comparison with the half rock-cut, half-built tombs of the Romans near Jerusalem. The roughly formed inner chamber of the tomb has a more primitive appearance than the entrance. The huge stone which forms the cover to this chamber is roughly squared and slightly hollowed out inside. In one corner of this inner chamber is said to be a well. In 1907 this most interesting monument was much injured in consequence of a new superstition connected with supposed magical virtues in the recently discovered well. The tomb is now covered over with a kind of shed-building, and the "dromos" and entrance chamber have disappeared. Di Cesnola found a remarkable sarcophagus of the Greco-Egyptian kind in stone, with a female mask, not far from this place ("Cyprus," p. 53). Neither Pococke (1745), nor Mariti (1787), mention this tomb, so that it would seem probable that it was discovered in comparatively recent times; Mrs. S. Stevenson saw it in 1878 used as a dusthole. Dr. Ross in 1852 saw a tomb in Larnaca called the "Phaneromene" but as his description is not in harmony with the present appearance of the above described monument what he saw may have been another example of the same type.

In referring to the necropolis of Larnaca, Pococke says: "I saw some sepulchres built of hewn stone; in one of them I observed the stones were laid along at the top like large beams, and others laid over them like a floor. There is another which ends at the top in an angle and both are of excellent workmanship, and finished in the most perfect manner." The first of these tombs described by Pococke is possibly that known at the present day by the name of "Cobham's Tomb," situated in Larnaca village. It has Hellenic characteristics but the round arched vault of the inner chamber is perhaps suggestive of Roman Imperial times.\* Another tomb near by is of genuine Hellenic construction, "Treasury of Atreus style," a vault built of corbelled masonry of a pointed arch outline, but without any arch construction. This tomb has been very much injured by the owner, who, at the time when it was declared an "Ancient Monument," endeavoured to drag out the sarcophagi, which shews that they had probably been placed in position before the tomb was constructed.

The immense necropolis of Kitium has been ransacked over and over again during the past fifty years, and still fresh groups of graves are constantly coming to light in the gardens of the villagers. In the neighbourhood of Larnaca, excavations have been carried out at different times during the XIXth century. Di Cesnola claims to have found traces of an ancient temple on the low hill between the town and the Salt Lake. A large number of native figurines were found there, including statuettes of the goddess Demeter Paralia, or protectress of the seashore. One mile north-east of Larnaca a bronze-age necropolis was found at a place called "Laksha tou Riu," in the eighties of last century. Near the Moslem "tekkyé" of the Salt Lake a temple, with many Phœnician inscriptions, and some valuable hoards of coins and antiquities, have been found at different periods. [See Di Cesnola's "Cyprus."]

#### CHURCHES IN LARNACA.

*Krysopolitissa*.—This is perhaps the most interesting of the three Orthodox churches of Larnaca. It has been suggested that its name may be derived from an ancient designation for Kitium, but the name occurs elsewhere in Cyprus. The building is an elegant example of the XVIIIth and early XIXth century style of the island—a style in which certain mediæval features of construction survive and unite in a curious way with decorative mouldings and details which belong to a much later age.

The plan of the church is a double nave, with the usual apses for the holy table and the table of prothesis. The whole is covered by vaulting of pointed form supported on a row of high columns in the centre. The iconostasis is inscribed with the date ΑΩΝΑ (1851) which may possibly be also the date of the church itself.

\* This tomb was known to Dr. Ross in 1850, who gives a long description of it, saying that it had then been recently discovered, but in a plundered condition.

Within this church is a font made out of a section of a white marble column, and mounted on four wheels for locomotion (!) An extensive cloister on the south side of the church is built of ancient materials—probably from an earlier church on the site.

*St. John.*—A church of the XIXth century, over the south door is the date 1850 and on the iconostasis is a silver Παναγία dated 1837. The interior is covered with a barrel vault which has been painted in a remarkable Italian fashion of naturalistic character. Only some central panels, and the semi-dome of the apse, filled with a Madonna and Child, life-size, surrounded with saints' heads in medallions, have escaped the white-wash of a later period. Several fragments of ancient marble have been used up in the walls of this church, also a mediæval doorway at the west end. Outside is a vaulted narthex, with a wall pulpit dated 1846, used at Easter for the reading of the Gospel in four languages. In the church is a pair of bronze floor candlesticks of XVIth century design, probably Italian; ancient icons still stand on the screen.

*Monastery and Church of the Saviour* (residence of the Orthodox Bishop of Kitium).—Built about the middle of the XIXth century, this church is without any artistic or historical interest. It consists of a simple vaulted nave, completely white-washed, with a common carved wood iconostasis. The monastic buildings are spacious and not unpicturesque.

*The ancient Mosque of Larnaca.*—In Larnaca was a church of the Holy Cross, with many marble columns, and outside a Venetian lion standing on a column of granite, this, according to Mariti, became the present mosque—now a poor little rebuilt chamber without interest.

*St. Lazarus, Scala.*—This important church has an interesting history. Dedicated to the memory of the Saint who had at least two tombs and is supposed to have found an eventual resting place at Marseilles, this church contains a sarcophagus which is apparently an old one borrowed from the local necropolis. The sarcophagus is placed in the usual ritual position for such relics in the *diaconicon* or south chapel at the east end of the church. It is arranged a little below the floor level of the *bema* or sanctuary, within the iconostasis, in such a way that only one side of it is visible in a space approached by a few stone steps. In other words, it is half buried in the floor of the church. The sarcophagus is empty, and is said to have been inscribed "Lazarus, the friend of Christ," in the Hebrew language, on the side now concealed against the wall. (Archbishop Constantino, 1766.)

According to the ecclesiastical legend, Lazarus, after his resurrection at Bethany, was sent to sea by the Jews at Joppa, and committed to the mercy of the wind and waves. Fate carried him to Kitium where he was duly elected and consecrated as the first Bishop, and there he was buried finally. In 890 his remains are said to have been "invented" and carried off to Constantinople—hence the empty tomb at Larnaca. On the occasion of this

transference of the remains the Emperor Leo VI. [886-911] is credited with having built the church at Larnaca over the spot where the body was found.

During the middle ages, the empty tomb of Lazarus was not considered of very great importance, although it may have possibly some connection with the origin of the name "Larnaca." Hardly any of the pilgrims even mention it when describing the "Salines." Willibrand of Oldenburg (1211) and Jacobus de Verona (1335) do not seem to have heard of the tomb, they speak of the pilgrimage to Monte Santa Croce as being performed from Famagusta, and not, as was usual at a later date, from Larnaca. The former incidentally gives a picture of the pilgrims of those days, as they passed through Cyprus on their way to the Holy Land, and of the potent effect of Cyprus wine upon them.

During the XVth century we appear to get the first mediæval references to Scala and its church under the name of "Salines" or "Port of St. Lazarus." The early printed book by Nic. Huen of Pont Audemar (which is supposed to be merely a translation of Breydenbach's Pilgrimage, 1486), contains a description of "Salines," "where is a church founded by St. Lazarus, the seat of a Bishop. There are no other dwellings than a poor tavern. There we found bread and wine, grapes and pomegranates. We slept inside the church like good sheep." He also mentions a village, at the distance of a mile from the landing-place which may possibly have been the modern Larnaca.

Jacques le Saige, draper of Douai, visited Salines in 1518. He states in his journal: "Sunday, September 11th. I rose very early, for I had slept on a table; it was too late to find a bed, and I was hungry, but I took it patiently. As soon as I was up, I bought a fine fat hen, thinking to take it as a gift to my companions, and begged that it might be cooked quickly, while I went to hear mass. Now the church is far from the village and quite close to the sea; it was here that aforetime the main town stood, but it is all destroyed except a part of the church, in which at one end they chant in Latin as with us, but in the middle, or what we might call the choir, they chant in Greek.

Tuesday, September 13th. After having heard mass very early, we went, ten or twelve of us, to see the place whence they collect the salt. We were very greatly astonished, for the place is quite four leagues round, and is like a great frozen marsh.

Wednesday, September 14th. We went to hear mass in a chapel where they sing in Greek. Then we came to dinner, and after dinner heard a crying and a singing. They were carrying a young woman to her grave. There were four or five women crying so that it was piteous. They had put a mask on the corpse, painted like the face of a beautiful woman. They had clothed her, too, in a fine black robe; she even had a scarf of black silk round her, and they told us that when a poor woman dies they borrow for her beautiful clothes, which she wears up to the mouth

of the grave. We did not go to see her buried because there had been deaths from the plague pretty close to the place. We went to amuse ourselves, and to see what had formerly been the size of the town of Salines; we were greatly astonished to see such extensive foundations, but the highest of them was hardly two feet. Then we returned to supper."

In 1589, after the Turkish Occupation of Cyprus, the Seigneur de Villamont visited Salines. "Nous montrons lorsque nous étions en terre une fort antique église, qu'ils affirmant avoir esté édiflée par Saint Lazare, portant son nom encore jusques aujourd' huy. Pour dire la verité elle est batie à l'antique, et y entre fort peu de lumière, sinon par les portes quand elles sont ouvertes. Du costé droit en y entrant vous y voyez un viel sepulchre, pour entrer dans lequel on descend quatres marches après avoir passé par un certain petit endroit assez inconmode, puis allumant un flambeau vous voyez ledit sepulchre gentillement fait, et orné de marbre en quelques endroits, ayant deux pieds de largeur, et trois de hauteur, et me fut assuré pour certain que c'estoit le sepulchre de Saint Lazare, et que l'Empereur Léon, surnommé le Philosophe fit porter son corps à Constantinople. Zonare, historien, Tome 3, en dit autant. De ma part je croirois qu'il y auroit eu deux Lazares, l'un desquels pourroit avoir esté Evesque de Chity, et après sa mort ensepulturé en ceste Eglise, dediée en son nom, mais de dire que ce soit celui que nostre Seigneur resuscita, c'est à mon advis une erreur evidente, car nous avons son corps comme celui de la Magdalene en nostre France, n'en desplaise à Zonare et autres Grecs."

M. de Villamont also states that the church of St. Lazarus having been occupied by the Turks after the events of 1570, was bought back some years later for the sum of 3,000 aspers, for the use of all the Christians of Larnaca, both Greeks and Latins. The joint use of the church by the rival communions appears to have continued until at least the time of Giovanni Mariti (*circa* 1750 who refers to the matter in his "Viaggio per l'isola di Cipro" "The Greek Christians have here, on the land side of the town (Salines) an ancient church of three aisles, dedicated to St. Lazarus who was, they say, Bishop of Cyprus, and in a chapel on the right as you enter, going down a short stair, you are shewn a sepulchre hollowed out of the rock in which they believe the body of the saint lay. The Greeks visit it very devoutly and insist that the body was carried off to Venice. The church originally belonged to the Latin clergy. It was taken from them by an order of the Grand Signor, but they always preserve a right to the side chapel on the left, and twice a year in token of their right the fathers of Terra Santa go to celebrate the Holy Mysteries there. Within the church there is nothing remarkable, except the pulpit of marble supported on the emblems of the four evangelists well carved, as well at least as suits the Gothic style in which the rest of the church is built. The font, too, is worth a look, though it is simple and without

ornament. It had four shields of arms, which have been hacked away by the Greeks in their hatred for every little memorial of the Latins which may be found in churches of their rite. The screen which divides the choir from the *Sancta Sanctorum*, in this church of St. Lazarus, as in all churches of the Greek rite, is made of wood carved and gilded and adorned with various pictures of saints, painted on wood..... In St. Lazarus is a very ancient throne (of wood) transported there from another church; many foreign visitors have remarked on the perfection of its carving, but it is in no way esteemed by the Greeks, who have lost all taste and all notion of the beautiful."

In 1598 John Van Kootwyck described the church of St. Lazarus as an ancient building with several round domes: "Against the eastern side are sundry low huts of a single low story, for the use of travellers, and convenient enough for those who land from shipboard. Turks and other strangers who come here for business pass the night in them. The Minorites of Arnica a few years ago bought from the Turks a chapel on the left of the high altar as a place of sepulture."

In 1625 Pietro della Valle, a Roman noble, gives the following description of the church:—"It belonged originally to the Armenians, and in a buttress of its outer walls all the stones are inscribed with Armenian letters. Why it is now held by the Greeks is possibly because there are no Armenians here, as there must have been formerly. It is very ancient, entirely of stone, its arrangement fantastic, though common amongst the Greeks, for there are three aisles with a roof supported on four piers only, and three domes in a row over the middle aisle, and three apses without. Within the space between the piers is used by men, the aisles on either side by women only. Behind the altar they shew underground a tomb like a small grotto which can be entered through a square opening like the mouth of a vault. This they say is the grave of Lazarus, who was restored to life by Christ, adding that he built this church of which he was the Bishop."

In 1683 Van Bruyn found the Saint's tomb shewn underground, but the sepulchre itself had long since been broken up by visitors who wished to carry away some relic. The icon of the Patron Saint within the church is dated 1738.

The church of St. Lazarus as we see it at the present day seems to have been completely rebuilt about the middle of the XVIIIth century. The plan and general construction are possibly much the same as in the original church, but immense windows pierce every available wall in the modern style, exhibiting the poverty of the white-washed interior to the glare of day-light and destroying any picturesque effect which a building of three transepts and three domes generally possesses when seen in a more subdued light.

*S. Maria di Larnaca*.—The Latin Church of the Franciscans (Mission of Terra Santa), with its adjacent convent, is a modern group of buildings of an exceedingly commonplace style erected



in 1848. Its plastered interior and tawdry ornaments do not call for notice, its vaulted ceiling which is surmounted by a large cupola, is decorated with certain inscriptions which refer to the vicissitudes of Latin Christianity during the middle ages. This establishment has replaced the "S. Maria di Larnaca" mentioned by Giovanni Mariti in 1750, which seems to have been a rest house of importance for Roman Catholic pilgrims on their way to the shrines of the Holy Land. Mariti mentions the excellent library, the fully furnished dispensary, and the orchards and gardens. The fine organ presented to the original church by the Emperor Leopold is said to have been removed to the present building, and in the cloistered court before the west end are some tombstones of the XVIIIth century, one of which commemorates a "Consul of Ragusa for the Kingdom of Cyprus and Syria, 1759." Mas Latrie mentions, under the date 1670, that "Les consuls obtiennent licence du bacha de faire une église pour eux à l'Italienne dans laquelle il y a un autel pour la greche et l'autre à la romaine" but he possibly refers to a rebuilding of St. Lazarus.

The Latins appear to have built a second church in Larnaca in 1702, according to an inscription found on the site of a Consular residence which was being pulled down in 1900. The inscription states that the foundation stone was laid by the French Consul and consecrated by the Superior of the convent, Marco Biturico, on the 21st June of that year. This according to Mariti was the private chapel of the French Consul to which was also attached a hospice where pilgrims were received, as well as in the more important convent of S. Maria di Larnaca. No trace of this building now survives, *vide* Cobham's translation of Mariti's Travels, 1909, page 29.

Fynes Morison, Fellow of Peterhouse, Cambridge, 1596, describes how he passed some time in the hospice of S. Maria of Larnaca and paid "eight livres of Venice to the guardian of the monastery, and one livre to the Frier that attended us, in the name of gifts or almes, but indeed for three days lodging and dyet."

Johan Van Kootwyck, 1598, refers to the Latin convent at Larnaca as "compelled to live on the alms of the merchants living at Arnica, the bounty of seamen who put in at the neighbouring port, and the munificence of travellers. Hence the custom has grown up amongst the Venetians that every one of their vessels which calls here pays a Venetian ducat, or gold sequin, to the aid and support of the convent."

Even so late as 1818 the Latin convent seems to have been almost the only place in Larnaca where Europeans could find satisfactory accommodation. "The Roman Catholics have a considerable establishment at Larnaca. The convent of the propaganda is a large building, where I should recommend travellers to gain admission, as they will be more independent, and enabled by payment to make a recompense for the treatment they receive; which, however, freely granted by the Levantine agents, yet is

considered a tax on them; and they take care to let you know the British Government does not pay for it." Captain Light's "Travels," Lond., 1818.

In 1844, a Roman Catholic Vicariat-General and a convent of French nuns were established at Larnaca; the buildings are in a poor native style.

*The English Levant Company at Larnaca.*—The old English Cemetery within the precincts of the church of St. Lazarus is perhaps one of the most interesting things about Larnaca to the English visitor. This is the memorial of an almost forgotten but highly interesting chapter in the history of English enterprise and commercial expansion.

This little cemetery was formed for the purpose of containing the bodies of merchants of the English Levant Company, which according to the custom of the period were permitted to rest within the precincts of an Orthodox Church by the local ecclesiastical authorities. Similar cemeteries for members of the Levant Company still exist within the Orthodox churchyards of Alexandretta and elsewhere in Turkey.

The English "Turkey or Levant Company" was incorporated by Queen Elizabeth in 1581, a few years before the coming of the Spanish Armada, and soon afterwards opened a house in Aleppo to trade with Persia and India by the central Asia overland route. A Consul was appointed and recognised by the Sultan. Previous to that time the French and Venetians had resumed mercantile relations with these parts of the East. The "factory" consisted of a number of merchants who seem to have lived a sort of community life in a "compound" (as it would be called at the present day) with the Consul, a Chaplain, a Chancellor, and a Physician.

The English Levant Company was the pioneer of all the great undertakings associated with British colonial enterprise and development. It preceded by twenty years the formation and incorporation of the first East India Company, and may perhaps be considered the parent of that mighty undertaking. The English merchants whose bones lie in the little cemetery of Larnaca were representatives of commercial interests of considerable importance in Cyprus during the XVIIth century,\* and serve as interesting historical links in the succession of events leading up to the present British Occupation of the island. Their elaborately decorated monuments, with their long inscriptions and coats of arms, recall the now obsolete taste for such memorials in the old country churchyards of the homeland.

With the gradual advance of the Turkish power over the Levant, and in Egypt and what had once been Greece, the decay of the Italian Republics, the loss of Rhodes and finally

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\* Pococke states that in 1738 the export of silk from Cyprus to London and Marseilles amounted yearly to "near a hundred thousand pound weight of hard weighty silk much used for gold and silver laces and for sewing." This was the principal commerce of the English Merchants of Larnaca.

the abandonment of Cyprus in 1571, the Eastern trade of Europe was completely changed in many particulars. For a long time after the tragic battle of Lepanto one cannot but suppose the Eastern Mediterranean to have been to a great extent deserted by its regular commerce, whilst serving as the theatre for the romantic exploits of famous corsairs, Knights of Malta, or still more desperate customers, the Greek pirates of the Morea. The middle ages had long passed away, the feudal colonies of French and Italian princes or republics no longer maintained a semi-European control over the Levant, and the merchants no longer enjoyed the comparative security of Famagusta as a distributing centre for their trade.

At the close of the XVIth century, merchants found themselves obliged to send their ships into Turkish ports, and submit to all the vexatious "avanie," or imposts of a most arbitrary kind, which a corrupt and avaricious, as well as fanatical government chose to impose.—"Avanie (so the Italians call the fraudulent tricks of the Turks)." John Van Kootwyck, "Travels," 1599.

The disorder occasioned by the tremendous revolution in the nearer East at the time of the great Turkish aggression of the XVIth century, afforded an opportunity for the two great Protestant nations of England and Holland to step in, and obtain trade privileges from the new Moslem masters, which would probably have been far more difficult to secure if the Catholic nations had been at peace with the Turks. The terrible defeat of Lepanto must have long rankled in the minds of proud viziers and pashas of the Sublime Porte, and whilst the Latin interests in Turkey were prejudiced for the time being, the increasingly important Protestant traders found a proportionately easier opening for their enterprise.

Of the Cyprus Consulate for Great Britain no ancient records are preserved separately. In 1910, the old letter books of the Aleppo Factory and Consulate of the Worshipful Levant Company, were deposited in the Public Record Office, London, and in the first volume of these records (written in Italian, as was customary in the XVIIth century), is an entry referring, under date 22 July, 1626, to "Pietro Savioni, Nostro V. Consolo in Cipro."

The first Englishman to be appointed by the Company as a regular Vice-Consul at Larnaca, was Richard Glover, possibly a relative of the Sir Thomas Glover who was Consul at Algiers in 1621. A letter was read at the Court of the Company on May 19, 1636, from "Mr. Glover, who hath taken upon him the Consulship of Cyprus," asking for approbation. At the General Court of June 2, 1636, Glover was appointed Vice-Consul subordinate to the Aleppo Consulate.

Although an English Vice-Consul may have been appointed to Larnaca from time to time during the XVIIth century, the English trade with Cyprus cannot have been important at that period, as Van Bruyn, in 1683, found M. Balthazar Sovran, Consul for France, acting in the same capacity for England, and but one

English merchant resident at Larnaca. It seems curious that a foreign Consul could be selected to represent the English Levant Company if any English merchant resided in Larnaca at such a period of trade jealousies and intrigue.

Many documents of the Cyprus Consulate of considerable interest dating back to the middle of the XVIIIth century are now preserved at the Government Offices, Nicosia.

In the older "Factories" of the Levant Company stringent regulations were enforced for the orderly life of the merchants constituting the community. In addition to the elaborate regulations affecting the transaction of business, nature of exports and imports, terms of credit, etc., each member of the factory was bound to conform to the religion of the Church of England, and in any case he was not permitted to attend to secular affairs on Sundays, nor during the preachings on fast-days (*vide* Wheeler's Papers, British Museum, No. 18983). In the long intervals between the arrivals and departures of ships, time must have hung heavy in these isolated little colonies of the Levant, in the midst of a vast empire, the natives of which were then even more alien to European ideas than they are at the present.

The "Franks" in general lived together in great harmony. They entertained each other at dinner parties, card parties of an evening, and weekly concerts. At carnival time masquerades were so much in vogue that M. d'Arvieux found it expedient to forbid the practice in 1681, on account of the young gentlemen going about the bazaars at night dressed in female attire ("Memoires," V., p. 49). Neither competition in trade nor the occurrence of international ruptures between the nations of Europe seemed to have interfered with this sociable intercourse in the Levant. Even the wars of the Commonwealth period, and the political revolution in England of the Hanoverian succession, have left few if any traces amongst the annals of the Levant Company.

The traveller Heyman who visited Cyprus in 1720, gives some quaint references to the manners and customs of the European merchants then resident at Larnaca. He describes the laborious punctilio observed at ceremonious visits between the representatives of European States, and the etiquette of consular entertainments practised in the days of flowing wigs, lace ruffles, and silk stockings; of studied genuflexions and elaborate speeches. He remarks the freedom with which the English Consul offered his hand to the French Dragoman's wife—a familiarity which would have been considered too great a condescension at Smyrna. He gives a sketch of the curious mingling of many social elements of the period, with the circumstances of a colony of Europeans planted in very alien surroundings.

Romance lingers around the story of our English forefathers in the famous "Enchanted Island" of two centuries ago. Could we but see them in their three-cornered hats, and wigs, and their silk stockings, as described by the old travellers, what a remarkable

contrast they would present with their descendants who govern Cyprus at the present day. Consul Drummond in the middle of the XVIIIth century describes the semi-oriental fashions of the English colonists, and even so late as 1812, Dr. Clarke refers to the interesting costume of the ladies, who dressed *à la Turque*, and with a remarkable "calathus" headdress, resembling that worn by Phœnician idols, or Egyptian statues: "This was worn by women of all ranks from the wives of the Consuls to their slaves."

It is regrettable that none of our famous essayists or novelists of the XVIIIth century were attracted by the picturesque incidents of Levantine life of that period. Had Oliver Goldsmith succeeded in obtaining the post, which he applied for, as Physician to a Factory in the East, we might now possess even more interesting sketches of the Levantine colonies than are contained in the excellent "History of Aleppo" written by Dr. Russell at about the same period.

From such accounts as survive—chiefly in the bundles of old letters at the Public Record Office and in the published descriptions by Dr. Patrick Russell (1745)—life in the Levant colonies must have been somewhat *triste*. The working hours of the day were passed in the counting house, and depended very much on the arrival and departure of ships. Long, tedious days of idleness are referred to in the old letters, and to supply an occupation the colonists were much addicted to field sports, hare-hunting, shooting, etc. Of an evening social entertainments at which the well-known English taste for chamber music was cultivated, are constantly referred to, and the old letters contain requests for a supply of current musical publications by Purcell, or other composers. Formal invitations between the different families were oftener given for supper than for dinner (they dined at midday of course) and there was more animal food eaten at night than was customary in England in those days. The cooks and other menial servants were generally Armenians, some of whom had learnt French manners and customs. Their tables seem to have been well supplied, and foreign wines were imported, but the English generally drank punch—by which is probably meant rum and water—a beverage not altogether unknown to the Turks.

The houses of the Europeans are described as spacious and commodious. At Larnaca their ruins shew that the lower floor was used as stores; the lodging apartments above communicated with a long gallery which served as a place of exercise in day time, and was used for sleeping in hot weather, when beds with (mosquito?) curtains were used.

#### ENGLISH CONSULS IN CYPRUS.

Pietro Savioni, Vice-Consul	1626	<i>Aleppo Court Book.</i>
Richard Glover, Vice-Consul	1636	<i>London Court Book.</i>
Balthazar Sovran, French Consul (acting) .. ..	1683	<i>Van Bruyn.</i>

George Barton, Consul	..	1730	<i>P.R.O. Documents.</i>
William Purnell do.	..	1732-1733	<i>do.</i>
Styles Lupart do.	..	1735-1736	<i>do.</i>
—Wakeman do.	..	1736-1751	<i>do.</i>
Alex. Drummond do.	..	1751-1759	<i>do.</i>
John Boddington, Vice-Consul		1759-1762	<i>do.</i>
Jno. Brand Kirkhouse (actg.)		1762-1763	<i>do.</i>
Timothy Turner, Vice-Consul		1763-1768	<i>Mariti's "Travels."</i>
William B. Turner, Pro-Vice-Consul	..	1771-1776	<i>P.R.O.</i>
John Baldwin, Vice-Consul	..	1776-1781	<i>London Kalendar.</i>
Nicholas Caprara (acting)	..	1784-1785	<i>P.R.O.</i>
Michael de Vezin, Consul	..	1785-1792	<i>Tomb.</i>
—Peristiani Vice-Consul	..	1792-1805	<i>Clarke's "Travels."</i>
—Vondiziano do.	..	1805-1840	<i>Local Information.</i>
James Lilburn, Consul	..	1840-1843	<i>Tomb.</i>
Niven Kerr do.	..	1843-1850	<i>Dr. Ross' "Travels."</i>
A. Palma, Vice-Consul	..	1850-1860	<i>F.O. List.</i>
P. Wilkinson do.	..	1860-1861	<i>do.</i>
H. P. White do.	..	1863-1865	<i>do.</i>
T. B. Sandwith do.	..	1865-1870	<i>do.</i>
W. Riddel and others	..	1870-1871	<i>Not in F.O. List.</i>
Hamilton Lang, Consul	..	1871-1877	<i>do.</i>
C. F. Watkins, Vice-Consul		1877-1878	<i>F.O. List.</i>

The beginning of the English colony in Larnaca can be traced back to about 1683. In that year the Dutch traveller Van Bruyn, was staying in Larnaca; in describing his visit he says: "The European merchants, all of them Frenchmen, live there. Now and then you might find a stranger among them: an Englishman came to settle during my stay." Possibly one of the merchants buried in the St. Lazarus Cemetery is here referred to. "They have their stores near the Salines or salt-pans by the sea-side just where vessels anchor."

The Dutchman, Heyman, in his "Travels," *circa* 1720, says: "Besides the private merchants living at Larnica, there are also consuls of several nations. . . . . The English Consul's house here is the best on the whole island, though the outside of it is only of clay, but nothing can be more neat, or elegantly ornamented than the inside. It has also the largest hall I saw in any part of the Levant; but what is of much more importance the English consul is highly respected all over the island, as jointly with his company he advances money to the inhabitants for getting in their several harvests, in which otherwise they would be at a great loss. Besides this company of the English, and their consul, another particular English company not long ago settled at Larnaca, where they built a very stately and beautiful house. But the governor animated by the people who were continually murmuring and complaining that the house looked more like a fort than a private

house, and that they did not know what bad designs might be on foot, ordered it to be pulled down to the very ground ; which, as there was a manifest jealousy between the two houses, occasioned a surmise that the people had first been bribed by the consul to make that uproar, and afterwards the governor to comply with it. Each house sent an agent to Constantinople ; but by the prudence of the English Ambassador they were reconciled. And whilst the English were building their vast house, which gave such umbrage, the Musellim (Governor) came four times to Larnaca, without the least abatement to the Greeks, several of whom were reduced extremely low by this additional expense."

The naturalist, Hasselquist, who visited Cyprus in 1749, says : " I went there (Famagusta) on June 13th with an English merchant of Aleppo and the interpreter (Dragoman) of the English Consulate ..... Mr. Treadway, an English merchant, had built at Larnaca the finest house in the island of Cyprus, in which was one of the most spacious saloons that I had seen in the Levant." This house is supposed to be one owned by the late Mr. C. Delaval Cobham, C.M.G., formerly Commissioner of Larnaca. The large room or saloon still survives, and a small chamber leading out of it, decorated with an elaborate fire-place of the XVIIIth century type, serves to shew that Mr. Treadway was a man of elegant taste. This fire-place executed in a sort of stucco after the Italian manner of the period consists of an overmantel decorated with large and well modelled cherubs supporting a frame work intended to contain a portrait or picture. The work would probably be by some itinerant Italian artist. A similar room on the opposite side of the great saloon has been decorated with indifferent mural paintings, only one of which survives. Mr. Treadway had caused several other houses to be built between Larnaca and Famagusta, most of which had fallen into ruin.

In William Turner's " Tour in the Levant " (Murray, London, 1820) are several references to the English merchant colony of Larnaca of a former age. " Mr. H. an English merchant living in the Marina introduced me to his wife, a native of the island ; he strolled with me about the bazaars, which are mean and unprovided ; and shewed me the Greek Church, a heavy building of the Low Empire, and the English burying-ground, where are interred many Englishmen, some of whom have handsome tombstones over them, dated the beginning of the last century, when the English factory here consisted of fifteen or sixteen houses. The burying ground is now, however, falling to decay, as the Greeks also are interred here, and many masons have been working on the tombs, by which they have quite effaced the inscriptions of the flat ones. The Marina consists of warehouses and a few houses and huts, in which live some merchants, Europeans and Greeks, porters and boatmen."

The last days of the old Levant Company seem to have afforded much of interest to William Turner during his visit to Cyprus

in 1815. He stayed in the house of Mr. Vondiziano the Consul, a gentleman who kept up the dignity of his position, had the English Royal Arms over his entrance door, at which two janissaries mounted guard, and lived in an imposing style with six servants, a carriage and horses, and yet spent only £200 per annum. Mr. Vondiziano was a little eccentric in his desire to preserve the vanishing importance of a decayed European colony for he always walked about with a large cocked hat on his head, which he even wore within doors to the astonishment of his visitors. Eight years later another traveller visited Mr. Vondiziano. He describes the consular carriage in which he drove up from the Marina as "a one-horse caleche such as Gil Blas went in down to Andaluzia." He was received with much politeness by the Consul who offered beds, etc., and introduced him to his daughters: "I looked in vain for a Haidee amongst them." Pipes and coffee employed the evening, and the following day he dined with Mr. Vondiziano and several of the other Consuls and their wives, *tutti illustrissimi signori*. These people appear to have been Levantines, and the fair consulessees had tinged their fingers with henna *à la Turquie*.

The tombstones of English merchants surviving number about eight but only the following inscriptions are now legible:—

I. Coat of arms: ermine a chevron between three crescents, above which is a device of three crescents interlaced.

HERE LIETH THE BODY OF / ION KEN ELDEST  
SON OF / MR. ION KEN OF LONDON / MERCHANT  
WHO WAS / BORN THE 3RD FEBRUARY 1672 /  
AND DIED THE 12 JULY 1693.

This Mr. Ion Ken was nephew of the famous nonjuror Bishop of Bath and Wells, and also of Isaac Walton the "Angler." His father was at one time Treasurer of the East India Company.\*

II. Coat of arms: an eagle displayed, also a crest the same.

VIRI ORNATI..... / ANNOS..... / MERCAT..../  
ET AD MELIOREM PATRIAM / ..... / LONGE  
AB HAC INSULA AUG XV AN. DOM. / MDCLXXXIX  
AET. SVAE..... / DESIDERATISSIMI CORPUS  
IN LITTUS REPORTANTES / AMICI HIC M. P.

III. Coat of arms effaced.

HERE LIETH THE BODY OF MR. WILLIAM KEN  
MERCHANT OF CYPRUS WHO DEPARTED THIS  
LIFE THE 24 DAY OF JULY 1707 AGED 29 YEARES.

This is evidently the younger brother of Mr. Ion Ken.

IV. EN ΕΛΠΙΔΙ / ΑΝΑΣΤΑΣΕΩΣ ΕΙΣ ΤΟΝ ΒΙΟΝ ΤΟΝ  
ΑΙΩΝΙΟΝ / ΕΝΘΑΔΕ ΑΝΑΠΑΥΕΤΑΙ / ΧΡΙΣΤΟΦΟΡΟΣ  
Ο ΓΡΑΙΜΙΟΣ ΒΡΕΤΑΝΝΟΣ / ΑΠΟ ΑΓΡΟΥ ΕΒΟΡΑ-  
ΚΗΣΙΟΥ / ΟΣ ΕΤΕΛΕΥΘΗΣΕΝ ΕΝ ΤΗΔΕ ΤΗ ΝΗΣΩ /

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\* *Vide* notices of the Ken family in "Notes and Queries" for 1912, p. 373.



HMEPA 24 TOY MHNOΣ IOYAIOY ET 1711 TOY  
EAYTOY BIOY 46.

V. Coat of arms : a fess engrailed between three dexter hands.  
UNDER THIS MARBLE LYETH YE BODY / OF  
MR. ROBERT BATE MERCHANT HE / WAS THE  
SON OF ..... DYER BATE / BY .....  
WAS BORNE / IN YE PARISH OF ..... IN THE  
COUNTY ..... KINGDOM / OF ENGLAND.

A very similar coat of arms is still borne by the family of Bate,  
of Leeds, Co. York.

VI. M. S. / PETRI BOWEN / (The rest illegible).

VII. Coats of arms : (1) two bars charged with trefoils 2 and 1  
in chief a grey hound courant ; (2) a demi lion rampant holding a  
palm branch.

MARY THE WIFE OF / SAMUEL PALMER / DIED  
THE 15TH JULY 1720 / AND HERE LIES BURIED /  
WITH HER INFANT DAUGHTER.

VIII. In the churchyard of St. George's Monastery near Lar-  
naca is the following fragment :—

.....INTERRED. / .....OF PETER DELEAV/  
.....LONDON MERCHANT / .....DEPARTED  
THIS LYFE THE 2ND MAY 1692.

Underneath, a scull and crossbones.

#### TOMBS OF BRITISH CONSULS.

I. Coat of arms : a chevron between three boars heads erased.  
Crest : a boar's head erased.

GEORGIUS BARTON / CONSUL BRITANNICUS /  
.....XII.....MDCCXXXIX.

II. Coat of arms : Quarterly, 1, 4, three fleurs-de-lis, 2, a lion  
rampant, 3, bendy of ten.

D. O. M. / HIC JACET / MICHAEL DE VEZIN / QUI  
ORIGINE GALLUS / LONDINIS NATUS / BRITAN-  
NICI REGIS SCUTARIUS / AB EO CONSUL MISSUS /  
IN ALEPAM ET CYPRUM / MUNUS HOC DIGNE  
PROBEQUE / ANNOS XVI GESSIT / ET E VITA  
DECESSIT A. S. MDCCXCII / AETATISQUE SUAE LI/  
CUJUS MEMORIAE / DILECTISSIMA CONJUX /  
ELIZABETH PFAUZ / ORIGINE GERMANA / NATI-  
VITATE VENETA / MOERENS / HOC MONUMENTUM  
POSUIT.

III. TO THE MEMORY / OF / DR. JAMES LILBURN  
2ND SON / OF / CAPN. WM. LILBURN OF DOVER /

IN THE COUNTY OF KENT / LATE / H.B.M. CONSUL  
IN THIS ISLAND / WHO / DIED ON THE 6TH OF  
JANUARY 1843 / AGED 40 YEARS / THIS TABLET /  
IS PLACED BY HIS / DEEPLY AFFLICTED WIDOW /  
IF GREAT INTEGRITY AND BENEVOLENT /  
ATTENTION TO THE POOR AS A PHYSICIAN /  
HAVE ANY CLAIM ON THE GRATITUDE / OF  
MANKIND HIS NAME WILL BE / LONG HONOUR-  
ABLY REMEMBERED.

IV. SACRED / TO THE MEMORY OF / HELENA  
AUGUSTA JANE / THE INFANT DAUGHTER /  
OF NIVEN KERR ESQUIRE / HER BRITANNIC  
MAJESTY'S CONSUL / FOR THIS ISLAND / AND  
OF LOUISA MARIA HIS WIFE / WHO DEPARTED  
THIS LIFE / THE 3RD OF JULY 1847 / AGED 11  
MONTHS AND 10 DAYS.

If envy in my soul could dwell  
Child ! I could envy thee,  
Ere sin its iron chain had forged  
The Captive was set free.  
Then shed no tears on such a grave,  
No mourning vigil keep,  
Man is not so supremely blest  
To need for angel weep.

There is also a tombstone to the memory of Captain Peter Dare, Commander of the ship *Scipio*, who died in Larnaca in 1685, others to the memory of the Rev. Lorenzo Warriner Pease, American Missionary, died 1839, and to Will. Balls, a seaman of H.B.M. Ship "Volage," died 1849.

A few vestiges of the consular buildings of the Turkish period still survive in the last stage of ruin (represented on Gio. Mariti's plan, 1787), still distinguishable by the stone bases for the consular flagstaffs. A few old houses on the Marina or "Scala" may possibly have been inhabited by merchants of the Levant Company, although none of them are identified with particular names at the present day. Their projecting roofs and characteristic bow-windows give a certain picturesqueness to the sea-front which is lacking in the modern towns of Cyprus.

*Monumental Buildings erected since the British Occupation.*—A small hospital built in 1899, chiefly at the expense of a rich Turk, a native of Larnaca, and a small church for the use of the few Protestants of the district ; both from the designs of the present writer. The little church is in imitation of the small village churches of the country in the curious style combining Byzantine construction with Gothic detail. From its foundations which are laid amongst the ruins of ancient Kitium, to the apex of its little dome, it is executed after the native manner in masonry, the only piece of wood in the whole building being its entrance door,

## IV. LARNACA TO NICOSIA.

The road from Larnaca, or Scala, to Nicosia has been the chief commercial highway of the island ever since the roadstead of Scala or Salines took the place of Famagusta, towards the end of the XVth century. Until the British Occupation it was little more than a cart track made for the primitive ox-waggon of the earlier and middle ages; of late years it has been much improved and somewhat diverted at points for greater convenience, but it passes through a sterile uninviting portion of Cyprus.

Leaving Larnaca the first village passed is Aradippou, a settlement of some antiquity, and a fief of the Royal Domaine; it was burnt to the ground by the Mamlukes in 1425. The village church of St. Luke is modern, its predecessor surviving in a few scanty remains at its west end.

"*La Cour de la Despotissa.*"—It would seem that an important mediæval villa of this name may have existed at Aradippou in the XIVth century. Margaret (sometimes called Isabella) de Lusignan, grand-daughter of Amaury, Prince of Tyre, was married to Manuel Cantacuzenus, Despot of the Morea, and son of the Emperor John; she came to Cyprus in company of Peter I. on his return from his famous voyage in Europe, 1368. She took part in the coronation ceremonies of Peter II. in 1372, and presumably lived at Aradippou; the sack and burning of her house by the Saracens in 1425 is recorded by Strambaldi.

A small uninteresting church nearer the high road is known as the *Triadotou*. It stands in the midst of a ruined village. Not far away towards the north-east is a small ruined monastery of the Archangel.

*Goshi*, a Moslem hamlet, near which a sanctuary of Apollo was excavated in 1881. A short distance beyond Goshi a new main road leads to Dali and Pera Khorio, on the left. On the right the older road to Nicosia makes a detour *via Petrophani*, a modern Moslem hamlet, and Athiænou.

*Athiænou* [Kiraji Keuy, "Muleteers' village"] has for centuries been the home of the carters and muleteers who carried on the transport business of the island. The village acquired a certain notoriety in the middle nineteenth century by the discovery of the prehistoric *Golgos* in its neighbourhood, where the Duc de Luynes, and after him Di Cesnola, carried on excavations yielding immense quantities of ancient sculptured figures and terra-cottas, most of which are now in New York. [*Vide* Di Cesnola's book "Cyprus," 1877, which is chiefly occupied with an account of his finds on this site in 1860.]

There is nothing ancient or interesting in the village of Athiænou, or its five churches dedicated respectively to SS. George, Epiphanius, Michael, Phocas, and B.V.M. In the neighbourhood of Athiænou and Golgos are several sites of deserted villages of

different periods. *Panayia tou Lakhera* possesses the remains of a small ancient church of some interest. It seems to be of the earliest Byzantine type.

*Malloura* is a mere site. *Katrini* has a small but intact church of the mediæval type, dedicated to St. George. In the vicinity a large necropolis of shaft tombs : the locality is marked as St. Zorsi on the old maps.

*Melousha*, a Moslem hamlet, occupying the site of a mediæval village Mellucia. Here Di Cesnola found antiquities marked with the ancient place name ΜΗΑΟΥΧΕΑΤΩΝ. ("Cyprus," p. 423.)

*Tremethousha* ["Tremetossie des Babins," Boustron], and *Arsos*, two modernised Christian villages, near the first is a small modern monastery of St. Spyridon, and the second has a church of B.V.M. Many traces of antiquity survive in the neighbourhood of Tremethousha and it is doubtless the site of an ancient Byzantine village or town, at one time famous as the birthplace of Spyridon, one of the most popular Saints of the Orthodox Church. A small plain sarcophagus is still preserved in the village church as his original grave from whence his relics were transported to Constantinople and thence to Corfu in 1460. Spyridon is said to have attended the Council of Nicæa as a champion of Orthodoxy. In a long subsequent age his relics played a curious part in the warfare between the Venetians and Turks, and even at the present day he remains of some importance on the shores of the Adriatic.

Tremethousha is the traditional site of the famous battle between Richard Cœur-de-Lion and Isaac Comnenus.

*Pyroi*, a small ancient hamlet on the main road, and on the banks of the Yalias River, which was formerly crossed by an ancient looking bridge, now ruined and replaced by an iron construction. The village church is perhaps older than the Turkish Occupation, and one of the smallest in Cyprus. It is a sort of miniature or toy copy of a Byzantine mediæval church, with nave and two side aisles, and a transeptal bay covered by a small dome. Although of such pretensions, its nave is barely six feet wide, and the rest of its parts are in due proportion. The iconostasis is poor modern work, and the only architectural details about the tiny building are moulded arches to the nave arcades. This curious little church is dedicated to St. Stipas, an obscure dedication, possibly a local or corrupted form of Antipas, martyr of Pergamos.\*

In the neighbourhood of Pyroi a Franciscan convent existed during the XVIth century, but no traces of it survive.

Two small rustic chapels lie further up the river on the left of the high road, one of which, called Ay. Marina, retains its complete wall-paintings in fairly good preservation, but they are of a very barbarous description.

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\* Antipas was the first Bishop of Pergamus, traditionally the "Angel" of that church addressed in the Apocalypse. (Cal. Byz.)

*Margo.*—This village is a curious example of the rapid decay and removal of a Cypriot community under certain circumstances. The greater part of the land owned by the villagers of Margo was sold to a Jewish syndicate about 1885, and the Jews proceeded to build houses for themselves on this land close to the main high road. The villagers of Margo having parted with their land were soon obliged to emigrate elsewhere, and the houses of the village, which have never been occupied by the Jews, are now fallen empty and in ruins. The whole community has practically disappeared leaving behind it a deserted village and church.

The church [St. John Baptist] of a mediæval type is a small monotholos containing an old iconostasion and some wall paintings. The key is kept at the Margo Chiftlik near the Jewish community on the high road. This community is the only survivor of several projected in Cyprus at the time of the great Jewish immigration in the Levant during the latter half of the XIXth century.

The places of interest on the left of the road between Margo and Nicosia are described in Route VIII. (Nicosia to Dali). On the right hand side there is nothing to attract attention until the Leper Asylum is passed where a singular community of unfortunates is supported by Government. In the centre is a small Orthodox Church built at the expense of an anonymous English lady some years ago. This "Leper Farm" as it is called seems to date from a period long previous to the British Occupation of Cyprus.

Farther to the north-east lies the Moslem village of *Ayia Kebir*, with an immense irrigation tank, and nothing else about it of any antiquity although its name of "Ayias" occurs on the old maps. This is one of the numerous Moslem villages with a Christian designation.

*Kirkklar Tekke* (Convent of the 40 Dervishes or Evlia), a Moslem foundation, possibly some 200 years old, its history, as is usual with such establishments, practically unknown. The buildings have the appearance of a chiftlik or farm, and the small mosque to which they are attached is only remarkable for a kind of cellar or lower apartment at one side which contains the usual Moslem earth tombs covered with green cloths to the number of about 16. This part of the great inland plain of the island seems to have been a Moslem district at one time.

## V. LARNACA TO KITI AND STAVROVOUNI.

Forty years ago Larnaca the principal port of the island and the residence of all the foreign Consuls, was, according to all accounts, one of the most deplorable of Levantine "scale." To the west of the town stretched a most uninviting tract of country, poorly cultivated, and intersected by an immense Salt Lake or pan. But at the present day all this has been very much changed,

and the extensive plantations, and a regular *boulevard* of eucalyptus leading to the causeway through the salt pans forms an attractive promenade in this direction.

The industry in gathering the salt of this immense pan (10 miles in circuit), is at the present day very insignificant. In the Venetian period it was an important export business, and Larnaca became known as "Les Salines" in consequence. It is probable that a finely engraved stone slab found by Mr. H. Lukach on the 10th November, 1912, within the garden of the Moslem Tekkyé, refers to some public monument connected with this great source of government revenue in ancient times. The inscription in a beautiful lapidary style is as follows :—

INVICTISSIMVM SIGNIFERVM ADJVNCTO REGNO....

BALDASAR TRIVISANO PRIMVS CYPRI PREFECTVS..

HIERONYMVS DOM.....B BARO

CONS REGIB IMPERATE BAILO.....MCCCCLXXXX.

*Tekkye of the Tomb of Umm Haram.*—The chief Moslem shrine of Cyprus. A tradition of unknown date associates this monument with the first invasion by the Arabs in 644. According to this account Umm Haram was a near relative of the Prophet, and whilst accompanying the expedition, or raid, upon Cyprus, commanded by an Arab Sheik named "Mabias," a fall from her donkey terminated her existence, and she was buried under the trilithon now known as her tomb. By Μαβίας the natives possibly mean the famous Sultan Moawiyeh of Damascus.

Professor Sayce accurately describes the appearance of the shrine :—"In the pretty Moslem sanctuary of the Tekkyé, above the Salt Lake is the reported tomb of Mohammed's wife, one of the most holy places in the Mohammedan world. The tomb is built under a megalithic structure, consisting of two upright stones, some fifteen feet in height, and a third stone of great size, which rests upon them. The two uprights have been defaced by carving, stucco, and whitewash, but the third stone remains pretty much in its original condition. The legend runs that the stones were conveyed from Palestine by invisible agency like the Holy House of Loretto. The archæologist, however, will prefer to see in them a relic of the Phœnician, or pre-Phœnician age, whose sanctity was respected down to the time when a Mohammedan tomb was erected under it."

The last paragraph of the Professor's description must however be modified by the fact that during the middle ages there does not appear to have been any recognition of the trilithon as a shrine, either Moslem or Christian : in fact it is not so much as mentioned. Cornelius Van Bruyn ("Travels," 1674) is one of the first writers on Cyprus to mention this monument, which he describes as consisting of three stones, two upright, and the third resting on them above, and about twenty-six palms high to the underside of the upper stone ; the whole covered with gypsum.

At the present day it is impossible to examine the dolmen, or to have a view of it divested of its curtains and trappings. The way in which it is enveloped in silk brocade, gold fringe, etc., reminds the beholder of other Moslem shrines consisting of stones, or tombs. The small domical mosque, and other buildings connected with the dolmen are modern and quite uninteresting.

This apparently unique example of a prehistoric dolmen *may* after all be merely a couple of the great stones used for oil presses which are curiously characteristic of Cyprus—the stone on top is however unknown elsewhere in the island.

Mariti (1760) devotes a chapter of his book to a description of the Tekkyé, which appears to have sprung into its greatest repute as a sacred place, and to have been furnished with a fountain to which were ascribed sanctifying properties, at about the period of the worthy Abbe's sojourn in the island. [c. 1760.]

*Dromolakxia*.—In 1425 this village was burnt by the Saracens. At the present day it is a village of mud buildings with nothing of interest about it. The village church is a large uninteresting modern building dedicated to St. John.

*Arpera*, a small hamlet with a modern church, the interior covered with mural paintings. Near by is the spring which feeds the Larnaca aqueduct, a somewhat remarkable example of such a construction built out of old materials in 1747 by a certain Bekir Pasha. Some graves of the Mykenean period were discovered here in 1914 and their contents removed to Nicosia.

*Meneou*.—A hamlet with a poor little chapel of St. Andronikos.

Chiti would seem to have been a place of some importance before Larnaca, "Les Salines," came into existence in the XVth century. Here King Peter I. made his headquarters when he was organising his brilliant exploits against the Moslems in Egypt, Syria and Asia Minor, between the years 1361–1367. From Chiti, that is to say from Larnaca Bay, the Cypriot fleet of 106 ships set out at the beginning of October, 1365, for the capture of Alexandria, a feat which made a grand impression on the world of that period. (Strambaldi, p. 83.)

*Kiti*.—The prehistoric town of Kitium seems sufficiently recorded in the name of this village: in the middle ages it was known as "Le Quid," and was of some importance before Larnaca came into prominence as the chief "scala" of the island. Stefano Lusignano mentions "Casal Chiti il quale é grande e pieno di giardini, et d'ogni frutto, et questo fu feudo di Chiarione, over Garin Lusignano: del quale fù privato dall'ultimo Re bastardo, et dipoi fu venduto dalla Signoria di Venetia alli Podochatari."

The Byzantine village church of the "Angelikitisti" or Angel-built Panayia, is the best preserved and most interesting of its class in the island. Planned as a central nave and transepts of considerable height with low side aisles, and a central dome, it resembles the Daphni (Athens) church type (c. 1100 ?) and is

almost the only example in Cyprus of such high proportions in Byzantine Art. The style is marked by an absence of decorative mouldings or carved details of any kind. The west end has been completely modernised within recent years and a new Campanile built. On the south side is an interesting mediæval Latin chapel (c. 1400) of the important family of Gibelet, and on the north side a small mortuary chapel, such as seems frequently to have been built by natives in imitation of the prevailing Frank custom of such additions to churches.

The interior of the church is remarkable for a large mosaic in the central apse, in fair preservation. It represents life-size figures of the Madonna and Child standing with an angel on either side holding a globe. The composition is distinctly oriental in style, and the execution of a fine small scale mosaic in coloured glass cubes. On the soffit of the semi dome arch is a border of small round medallions containing busts of saints, now unfortunately much injured by a rough arch built to support the outer edge of the semi dome. The general appearance of the work and its design are so exactly similar to the mosaic fragments remaining in the Kanakaria Church, that it is evident the two works of art were by the same hand, or at least of the same period. This mosaic has been carefully studied and described by M. Smirnoff in "Byzantine Vreurmenlik" published at Petrograd in 1897. The presbyterium of antiquity is represented by three shallow steps against the curved wall of the apse but of proportions which could never have been intended for any use.

The chapel destined for the Latin rite appears to be of the XIVth century style but the carved details about the building have been destroyed and the whole interior plastered over in a way which prevents a clear appreciation of its date. It is constructed with three bays of vaulting with ribs which spring from internal buttresses, a system of construction very common in the south of France. At the east end is a semicircular apse with pointed semi dome, above the arch of which is a quatrefoil window or oculus. The exterior of the chapel is without character, the whole south side having been rebuilt when the campanile was added some years ago. At the time of this reconstruction an interesting gravestone came to light in relaying the floor. On it is the effigy of a lady with the following inscription surrounding it, it is without armorial bearings :—

ICI GIST DAME SIMONE FILLE DE SIRE  
GUILLAME GUERS FEME DE SIRE RENIER  
DE GIBELET QUI TRESPASSA L AN DE MCCCII  
A V JORS DE NOVEMBRE.

Built into the modern wall of the chapel are three coats of arms : (1) a plain cross ; (2) the usual quarterings of Cyprus and Jerusalem ; (3) on a shield three lions' heads erased, the two in chief affronted, that in point towards the dexter side. This latter



coat of arms is presumably of the Gibelet family. The same or a very similar heraldic bearing occurs elsewhere in Cyprus. This chapel is now used as the village school.

Within the bounds of the village are several small *paraecclesiae* or chapels, entirely modern and without interest, one of them bears the name of St. Andronicus.

At *Perivolia*, adjoining Kiti, is a rebuilt church only interesting on account of its dedication to Ay. Evdondios.

*Kiti Watch Tower*.—A pretty little Venetian watch tower or block house built as a station of the coast guard, and one of the few surviving relics of the Venetian Occupation with a distinctly artistic character. It is a tower six metres square with a base *en talus*, and possessing formerly a machicolated parapet supported on three courses of corbels. Within is one large chamber with a vaulted roof, and in the base of the tower is a large cistern. The only means of access is by a doorway about four metres from the ground outside. The lintel of the door is carved in three panels; in the centre is the lion of St. Mark, on the left is a shield bearing a chevron between three crescents, on the right a shield bearing a bend dexter. These emblems evidently refer to some Lieutenant-Governor of Cyprus by whom the tower was erected.

This charming little monument was almost intact until about 1878, since when the neighbouring villagers have been in the habit of removing the stones in the manner customary all over Cyprus. In the beginning of 1911 the base of the structure was replaced with a concrete filling in of the spaces where the stone had been removed, but the fine machicolated cornice and parapet, which has been much destroyed by the stone-robbers, has not been restored. A good illustration in Rey's "Arch. Milit." represents this tower as it stood in 1860. The tower is now registered as an "ancient monument."

The villages of *Tersephanou* (Ay. Marina), *Kivisil* (B.V.M.), and *Sophtades* are modern, and occupy the place on the old maps of "Chiufuli." The etymology of *Tersephanou* is supposed to be *Der Stefanou*, perhaps of Maronite-Arabic origin.

*Mazoto*.—At the present day an uninteresting and small village of the average type, *Mazoto* in the middle ages gave its name to one of the twelve great baronies of the kingdom. The modern village church is dedicated to St. George and there is a small ruined chapel of St. Xenophon in the vicinity, but nothing about the place seems to suggest anything like former importance.

*Anaphotia*, or "Anatadia" on old maps, and *Menoyia*, modernised villages with nothing of interest remaining. At the last named the small rustic church of St. Athanasius has recently been "restored," and its painted interior destroyed.

*Alamino*.—A decayed village which possesses some important souvenirs of the middle ages. An ancient seigneurial tower which forms an important landmark is of a special interest. M. Enlart

gives an excellent description of it as follows :—" Alaminno was a casal belonging to Philip d'Ibelin, Senechal of Cyprus. In 1307, the Prince of Tyre, usurping the kingdom of his brother Henry II., confined the Senechal who remained faithful to the King, in this place, afterwards exiling him to Armenia. In 1464, James II. gave the lordship of Alaminno to Giovanni Loredano."

Alaminno possesses a tower similar to that at Pyla, but built entirely of small rough stonework. It has a terrace and two other floors carried on joists. The ground floor has no openings. On the first floor is an entrance door with a wood lintel, and on either side as well as in the other walls on this floor are slits for firing through splayed on the inside. The upper story has one or two larger windows in addition to the arrow-slits, and also a fireplace. The most curious thing about the tower is a recessed face to the wall in which is the entrance doorway, which extends from the dooreill up to the top of the parapet of the tower. The draw-bridge fitted into this recess, and was perhaps of exceptional length. The tower is of rude construction and of very uncertain age, and in all probability would not be so old as the time of Philip d'Ibelin. The lower part of a possibly similar tower exists in this village but a mere ruin. Such towers may possibly belong to the Venetian period—many such have no doubt disappeared—when the island was first guarded by an elaborate system of coast surveillance by Albanian mercenaries or *francomati* as described by Stefano di Lusignano.

The modern high road from Larnaca to Limassol passes at no great distance from the monastery of *St. George* "*Makrys*," or the "distant." An agreeable footpath under high trees leads up the slight eminence on which the picturesque group of buildings is perched. Inside the enclosure is a minute church of traditional antiquity, supposed to have been originally built in 1106, according to an inscribed icon within it. As it stands, the little building is comparatively modern, with a still more recent addition at the west end.

*Kalokhorio* (Voda) is a small ancient village, with an uninteresting rustic church of no great age. *Klavdia*, *Alethriko* (where the villa of a former Austrian Consul now serves as a Police Station), *Ayia Anna*, and *Pseuda*, are uninteresting hamlets around the base of Stavrovouni.

The small hamlet of *Ayia Anna*, although it possesses no trace of antiquity at the present day appears to mark a mediæval village in which there was a Latin church containing an arm of *St. Anne*, mother of the Virgin, which was exhibited to *Fra Felix Faber* in 1485. The Latin churches built in the mediæval villages of Cyprus were probably sufficiently numerous, but even when surviving so late as the Venetian period they would almost completely disappear under the Turkish Occupation. All Latin property was confiscated by the Turks, where it had not been previously appropriated by the Orthodox.

Beyond Klavdia, a Moslem hamlet, is the ruined monastery and church of *Stazousa*, picturesquely situated on a cliff over the torrent bed. M. Enlart gives a lengthy description of this building in "*L'Art Gothique en Chypre*," p. 424 :—"The monastery had the general plan of Oriental convents : the church isolated in the centre of a rectangular enclosure, surrounded by buildings. A fine entrance gateway with a richly moulded pointed arch gave access to the monastery on its west side. All the buildings are well constructed of rubble masonry with cut stone for the architectural features. The church consists of a nave of two bays, a semi-circular apse, and a small narthex. Above the apse and the narthex, which are considerably lower than the nave, a circular window occupies the wall space. A small window lighting the semi-circular apse was closed with a wooden shutter, of which traces remain. L'église de Stazousa est un petit monument bien construit, sobrement décoré, bien proportionné, élégant et distingué."

M. Enlart endeavours to identify this ruined monastery with the Cistercian Abbey of Beaulieu, frequently mentioned in the Chronicles. But such an hypothesis rests on slender grounds, and the general appearance of the building and its details has much more the character of native work under the Venetian regime than of that earlier period to which the learned author of "*L'Art Gothique*" seeks to refer it. M. Enlart gives as the origin of the name "*Stazousa*," "*ruisselante ou suintante ; sous entendu probablement Panaia, par allusion à quelque miracle.*" In the vaulting of this church are the curious acoustic jars often found in XVIth century Cypriot churches.

At *Anklisides* (Elisides on the old maps) a mule path leads to the north of the high road and forms the most usual, and easiest approach to Stavro Vouni Monastery. At distances along this path are fixed white direction stones for the purpose of assisting the pilgrims visiting the shrine, and at a point where the path branches to the right for the purpose of ascending the last portion of the hill, a singularly picturesque feature in the landscape arrests the attention—a wide spreading olive tree will be noticed with a large black cross fixed in the fork of its stem. From this point a steep ascent conducts up to the small plateau on which the venerable monastery is built.

*Stavrovouni Monastery (Santa Croce).*—For more than eight hundred years the remarkable cone shaped mountain near Larnaca has been crowned with a Christian shrine of world wide fame. Indeed this may perhaps be considered the principal shrine of that strange mediæval legend attaching to the Holy Cross, and one of the most venerable of the numerous churches built to contain fragments of the precious relic. The first historical reference to the famous relic and consequently to the church containing it, is in the "*Pilgrimage*" by the Russian Abbot Daniel (published by the different Palestine Societies from the translation by Mme. Khitrovo in 1888).

The Abbot Daniel, who visited Cyprus in 1106, says:—"There is a very high mountain here on the summit of which is a cross of cypress wood erected by the Empress Helena to drive away evil spirits, and heal all diseases. She put into this cross one of the sacred nails of Christ. Manifestations and great miracles are worked at this spot, and near this cross, even at the present day. The cross is suspended in the air without being attached by anything to the ground: it is the Holy Spirit which sustains it in space. I, the unworthy, worshipped this holy and miraculous thing, and saw with my sinful eyes the Divine favour which rests upon the place."

Willibrand, Bishop of Oldenburg, who visited Cyprus in 1211, gives a lengthy description of the monastery. He says:—"The life of the monks, I crave their pardon for saying so, is very unlike what we should expect. Inside the monastery is a small chapel in which that venerable cross is preserved in great respect. It is said to hang in the air without any support and to swing to and fro—a marvel, however, which is not easily witnessed. It was in this wise and for the following reason deposited here. The devil, the enemy of all good men, used to harass the inhabitants of this district with such malignity that he would tear from their graves by night the bodies of the dead which had been buried by day, and bear them back to the dwellings of their friends, so that the inhabitants were in consequence unable to bury their dead. Helena, the mother of Constantine, being then in authority there, commiserating their misfortune, deposited in that mountain that same cross which she had brought from Jerusalem, entire as it is to-day, and so drove out by force those malignant enemies, not only from the district but also from the lower atmosphere, which is regarded as the prison of the demons. And so could be pronounced that saying of the Lord 'Let the dead bury their dead,' and in this manner was that old foe, who conquered on the cross, conquered by it also." (Hackett's translation.)

During this earlier period of the convent's history, it would have been inhabited by monks of the Basilian Order. Unfortunately no records remain of its fortunes during nearly eight hundred years—supposing its legendary history to be founded on truth [which is after all frequently the case] and that it really belongs to that remarkable series of monumental churches built in the Levant at the period of Christian emancipation.

After the establishment of the Latin Church in Cyprus, the Orthodox monks appear to have given place to Latins of the Order of St. Benedict. Such a revolution, under the circumstances might have been expected to leave some important mark upon the chronicles, but no notice survives of this event, possibly the Orthodox monastery had ceased to exist.

At the beginning of the XIVth century, Stavrovouni Monastery begins to attract Latin pilgrims. The Benedictine Convent is mentioned by Jacobus de Verona (1335), Sir John Mandeville William de Baldensel, and Rudolph de Suchen; the latter says:—

"There is an exceedingly lofty isolated mountain, like the lesser Tabor, on the summit of which is a fine monastery inhabited by Benedictine monks. In it there is the entire cross on which the thief on the right hand of Christ was hung. It was brought there by St. Helena, and the monastery was endowed and built by her. The cross is devoutly saluted by all mariners when at the point of death." In 1426 the monastery was burnt by the Egyptian Mamlukes after the battle of Chirokitia.

The Seigneur d'Anglure, a pilgrim of about 1500, speaks of the "*belle église et belle demorances entour ; en celle église a deux autels, c'est assavoir le grant autel de l'église et ung autre autel en une chappelle qui est darrier le grant autel. Illec, ou cuer d'icelle église nous fut montrez ung des clos dont N.S. Jhesu-Crist fut cloffichez en la vraye croix. Darrier le dicte chappelle, a une aultre petite chappelle en laquelle est la dicte sainte croix du bon larron.*"

The garrulous old Dominican Friar Felix Faber of Ulm, has left vivid pictures of his adventures in the Levant at the time when Latin Christianity was crumbling under the advancing tide of the Asiatic encroachment. Already in his time the Benedictines had abandoned the mountain monastery of Santa Croce. He and his companions appear to have found a solitary priest or sacristan in charge of the relic "ignorant of the Latin tongue, who brought out most ancient Latin service books and other things needful for Mass..... After this I took a lighted candle in my hands and went to the place where the cross was, and my fellow pilgrims followed me thither, and the sacristan came with me.... It is a tolerably large cross covered in front with silver plates gilded, but on the back towards the wall it is uncovered, and is made of fine sound wood like cypress. They say that this is the cross of Dysma, the thief on the right hand to whom our Lord Jesus promised Paradise when on the cross. For the blessed Helena found three crosses beneath Mount Calvary. Whereof she threw away that one which belonged to Gesma the thief on the left hand, keeping the second cross, that of Dysma. The third which was the cross of Christ, she openly showed to all the world, that it might be duly honoured. She brought her own cross, which had been Dysma's, entire from Jerusalem to this mount, and here she built a great convent for monks, and a church wherein she placed this holy relic..... The monastery itself has long ago been overthrown even to the ground by the Turks and Saracens, and the monks of the Order of St. Benedict, who once dwelt therein, scattered. The cross stands in a blind window, and both its arms are let into holes made in the wall, and its foot is let into a hole made in the floor. But the holes which receive the arms of the cross, and the foot of the cross are large out of all proportion, and the cross nowhere touches the wall, but is free and clear from contact with the wall on every side..... I might indeed have searched this thing more narrowly than I did, but I climbed this mount

to do honour to the cross, not to try whether this was a miracle or not, or to tempt God. That this cross may be the more worthy of reverence, they have joined it to a piece of the true cross of Christ. In the chapel hangs a bell which we rang both before and after Mass.....which we believe to have been placed here by St. Helena."

One more quotation from a traveller's book of this period is of interest, as the author was a certain Mr. John Locke, an Englishman, who visited Cyprus seventeen years before the overthrow of the Venetian Administration. He says:—"9 October 1553. After midnight my company rid to the hill called Monte de la Croce (but I not disposed would not go), which hill is from Arnacho (Larnaca) 15 Italian miles. Upon the sayd hill is a certaine cross, which is, they say, a holy Crosse. This Crosse in times past did, by their report of the Island, hang in the ayre, but by a certain earthquake, the Crosse and the Chappell it hung in were overthrowen, so that never since it would hang again in the ayre. But it is now covered with silver, and bath 3 drops of our Lorde's blood on it (as they say) and there is in the midst of the great Crosse, a little Crosse made of the Crosse of Christ, but it is closed in the silver, you must (if you will) beleeeve it is so, for see it you cannot. This crosse hanges nowe by both ends in the wall, that you may swing it up and down, in token that it did once hang in the ayre. This was told me by my fellow pilgrimes, for I saw it not."

The mediæval history of Stavrovouni ends with the Turkish Conquest of the island in 1570. For a long period thereafter the mountain top was abandoned, and the buildings lay in ruins. Even so late as 1760, Mariti seems to speak of the place as a mere ruined site, and Kyprianos has but little to say of the monastery. The whole of the buildings were re-erected on the ancient foundations in 1824, according to an inscription in *Latin* and *Greek* surrounding the I.H.S. over the principal entrance [an unusual symbol on an Orthodox church!] These modern buildings, consisting of the usual small church of a monastery, surrounded by a shallow cloister and chambers on the north, south, and west sides, appear to be built on the original substructure of a very ancient period. The church is built on a central mass of rock, and its plan follows the proportions of the ancient church with a triapsal, or trefoil east end, except that in the modern building the central apse has not been rebuilt. The basement story of the monastery appears to be very ancient: in its construction stones of a large size occur contrasting with the poor rubble of the XIXth century of the upper story. These venerable looking traces of an earlier age must, at least, be the remains of the XIIIth century Benedictine Convent, the base of a great tower on the south side belongs to the same period.

Mediæval pilgrims refer to three altars within the church, these may have been placed within the three apses north, south, and

east, of which the plan survives [to be seen from the outside of the east end]. The three apses are reminiscent of Bethlehem, and the earliest forms of Christian architecture, they do not occur elsewhere in Cyprus. The modern building is curiously protected by an entrance with a drawbridge approached by a flight of steps : a common mediæval system of defence not often seen in use at the present day. Another unusual feature in the building is a large fireplace within the church for the purpose of warming the interior when the keen north wind sweeps across the hill-top. It is needless to say the modern relic of the true Cross is anything but venerable looking. It occupies the centre of a large cross of wood reclining against the south side of the church, amidst the usual dirty curtains and ecclesiastical frippery. Perhaps it is but a simulacrum, the real relic being preserved within the south apse of the church now converted into a mysterious inaccessible chamber. Van Bruyn [1683] refers to a Holy Well with a scent of roses, beneath the church frequented by the sick and infirm for drinking and baths.

The *Metochi of St. Barbara* [foot of Stavrovouni, to which a carriage road has been made from Psevdas] is a squalid farm with a chapel built in 1800. St. Barbara, to whom many churches in Cyprus are dedicated was a virgin martyr who suffered death at Heliopolis in Egypt, in 307. She was invoked during thunderstorms and hail.

## VI. LARNACA TO CAPE PYLA.

A carriage road leads from Larnaca (within half an hour) to *Livadhia* and *Kellia*. The first of these villages is perfectly modern and uninteresting with a church dedicated to Ay. Paraskeve. But the second possesses a small ancient church of St. Antonio, of a most picturesque character, within which are preserved several interesting antiquities.

The church of Kellia is a small cruciform structure with a curious sort of high transept taking the place of the more usual dome, probably of mediæval date. It is surrounded with a narthex on the south and west sides. Internally the walls have at one time been completely painted, now whitewashed over, and the iconostasis is of the old shell pattern in blue and gold. The great treasure, archaeologically, within the church, is the famous stone inscribed in the ancient Cypriot character, which has been used up as the lintel of the west doorway. The inscription which has often been copied, is supposed to have come from ancient Kitium. The block of stone when used for its present purpose was laid with the inscription downwards, which can therefore easily be read from underneath.\* Fragments of a richly carved sarcophagus

\* Dr. Ross attempted in vain to remove this stone in 1850 with the intention of transporting it to Europe. The inscription has been printed in C.I.S. Part I. No. 47.

or tombstone of Renaissance character, with shield of arms of the Gourri family of Cyprus lie in the south narthex and suggest a certain historical interest attaching to this little church picturesquely perched on its hill overlooking the wide bay of Larnaca.

Kellia is referred to in mediæval records as Queille, Cueille, etc., and according to Mas Latrie (I. 138) was a fief of the Bonvicini in 1197.

*Ardelero* and *Troulli*, or *Stroullos*, unimportant hamlets on the high ground towards the north. The last named possesses chapels of SS. Mamas and Marina, and ruined shrines of SS. Neophytos and George "tou Mavro," being possibly a settlement of some antiquity.

*Voroklini*, an ancient village, marked on the old maps, with a number of small ruined rustic chapels in its vicinity.

The main road from Larnaca to Famagusta passes through the very picturesque little village of *Pyla*, prettily situated in a hollow amongst the low hills, and having in its midst a streamlet whose banks are bright with oleander bushes a great part of the year. According to M. Enlart, the fief of Pyla or Piles belonged to the important Levantine family of Giblet, but the only souvenir of this local history is a little seigneurial tower still fairly well preserved and standing within the limits of the village, to which it gives a remarkable air of distinction. The tower (now without roof or floors) was constructed of three storeys above a basement, or cistern. The entrance was by means of a wooden staircase or drawbridge, leading up to the first floor at a height of about four or five metres from the ground. The ground floor, or basement, has subsequently been made accessible from outside by cutting a large hole through the wall. The floors of the different stories and the staircase were of wood, and on the outside wall (south) of the upper story a curious little projecting balcony with stone walls and roof was constructed as a latrine in the usual mediæval manner. The corbels and a great part of this latrine still remain, and the windows and loopholes of the tower are still intact. According to Ducange there was an ancient family of "Les Piles" in Cyprus. A small chapel of St. Michael near the tower, still used as the village church, is possibly mediæval. There is also a ruined church of St. George and a ruined monastery of B.V.M. on the south side of the village. In the neighbourhood of Pyla a Bronze-age necropolis was found in 1895.

*Pergamos*, or Bergamo, a modern settlement of mud houses and chiftliks at one time occupied by a Russian colony (*Dukhabortzi*). On the opposite side of Pyla is an old chiftlik marked on the map with the name of "Riddell"; here the English Consul of that name seems to have carried on a farm in the mid-XIXth century, and after him his successor in office, Mr. Hamilton Lang. The traditions of the neighbouring Ormidhia and its Levant Company merchants of a previous century were thus to some extent perpetuated,



On the neighbouring promontory which takes its name from Pyla, is an ancient round tower. Its solid round base measures about 10 metres in diameter and is about 5 metres high, at which level there are traces of an entrance door. There seems also to have been an arrangement for burning fire signals on the top of the remaining portion—probably at some period subsequent to its general ruin. The custom of signalling the approach of pirates by fire at night and smoke by day is often referred to in the old books on Cyprus, and probably this tower was used as a look-out station protecting the Larnaca roadstead. Between this point and Ormidhia is a ruined church with foundations of a village, at the side of a stream. Not far from this ruined tower, on the sea-shore, is a cavern known by the name of the “40 martyrs”; here are to be found large quantities of fossil bones—at one time the attractive objects for pilgrims who supposed the bones to be Christian relics.

*Ormidhia.*—A small hamlet of some antiquity pleasantly situated on a streamlet close to the sea. The village, now reduced to very small proportions, was at one time remarkable for being the resort of the English Levant Company, merchants of Larnaca, who here had their country houses and villas in the XVIIIth century. At that period such a settlement resembled a regular colony where a visitor in 1779, the anonymous author of travels in Cyprus [*vide* Cobham’s “*Excerpta*”], was able to enjoy “one continued scene of gaiety and amusement at the different villas of the European gentlemen,” and even so late as 1818, Captain Kinnear, another traveller, was able to find a night’s lodging in one of the deserted houses. Di Cesnola seems to have been the last European resident in Larnaca to make his “*villeggiatura*” in Ormidhia, as he mentions in his “Cyprus.”

“Having arranged this morning an excursion to Famagusta, we saw but four villages on the road. The first of these was Ormidhia. When Cyprus was yet considerable in the hands of the Turks, and an English factory resided here, Ormidhia was their favourite village at which most of them had their villas, and it owed this distinction to its situation on the banks of the sea, and to the consequent salubrity of its air.” Turner’s “Tour.”

The road between Larnaca and Famagusta in the XVIIIth century seems to have passed through Ormidia, and almost the last record we have of the houses built by the English merchants occurs in the “Journal” of Captain J. M. Kinnear of the Hon. East India Company, 1818. “Thoroughly drenched to the skin I took shelter in a Greek house in the valley of Ormidia, as it was now nearly dark, and the storm continued to rage with increased violence, I resigned all thought of reaching Larnaca that night. In the house where I halted, several Greek mariners were making merry round a large fire in the middle of the hall, and on our entering opened their ring to afford room for us near the fire; but as this apartment was the only accommodation the house afforded, I enquired whether or not it were possible to hire a room

in some other part of the village, which consisted of a number of scattered huts built along a range of heights overlooking a bay of the sea. I was informed that there was at some distance, close to the sea-shore, an old house belonging to the Dragoman of the English Consulate, where the Greeks believed I might be accommodated, as it was only inhabited by a man and his wife, who had the care of it. I sent for this man who said I was welcome to pass the night in the house, and that he would shew me the way. It was exceedingly dark, but after following him for about a quarter of a mile through pools of water and over hedges and ditches, we entered the hall of a large and ruinous building, filled with broken chairs and tables, worm-eaten couches and shattered looking-glasses. In this uncomfortable place I settled myself for the night, and notwithstanding my carpet, as well as my clothes, was quite wet, lay down to rest and slept soundly until break of day."

Ormidhia is easily visited from Larnaca in an afternoon's excursion. A carriage road skirts the sandy shore of Larnaca Bay, in places made artificially to some extent, but for the most part a mere cart track with deep mud holes in winter and covered over with drifting sand in the dry season of the year. A few ruined houses dot the coast line, amongst which the shapeless remains of a guard house are prominent; and the farther away one gets from Larnaca the more rocky becomes the coast, finally breaking into the cliffs of Cape Pyla. From this eastern shore of Larnaca Bay a singularly beautiful view is obtained of the mountain range of Troödos, forming a background to the distant Larnaca—a view which is almost worth an afternoon's drive to see, when there is a fine sunset behind the mountains and across the gold and sapphire sea.

A rocky creek, formed by the stream which passes through Ormidhia, affords a landing-place for a few fishermen's boats and one or two little coasting vessels which load up with grain here when the weather is fine. From this creek the valley, protected by low hills on either side, stretches up inland for more than a mile, and at its extremity is the village clustering round the large modern church. Along the eastern boundary of the valley runs a cart road, overhung with trees and between high hedges of thick bushes and canebrakes. Within the different enclosures along its course are evident signs of long continued habitation, and although the old ruinous outbuildings and a few broken walls are all that can positively be identified with the merchants' villas of long ago, the place has a very considerable interest. Here undoubtedly once stood the English houses, removed at some little distance from the native village, and sheltered from the terrible "scirocco" of the Levant by the low range of hills on the east. But alas! not more than one or two ancient structures, now fallen into a squalid state of ruin, serve to represent "the different villas of the European gentlemen" where the *anonymo* of 1779 spent his

time so agreeably. One of these old houses now belongs to a grandson of the English Consul Vondiziano (1806-1840).

Ormidhia is said to have been the burial place of a Cypriot Saint named Constantine, a miracle worker, whose tomb was visited by those afflicted with deafness (Satha's "Vies des Saints Allemands.") The ancient church, which seems to have been of interest, has recently been replaced by one of the usual modern barn-like structures.

*Xylotymbo*.—A small hamlet with two rustic chapels dedicated respectively to Ay. Vasilios and Ay. Marina. The village is marked on the old maps, and near by are some fine tombs of gable-roof construction, explored in 1882.

## VII. NICOSIA TO FAMAGUSTA BY ROAD.

The excellent carriage road which was formerly one of the two most frequented in the island is now, since the construction of the railway, maintained for local communication. At a short distance outside the Famagusta Gate of Nicosia, the hamlet of *Paliouriotissa* forms almost a *faubourg*.

Paliouriotissa or Palourgiotissa (Pallouriotissa of Fra Stefano Lusignano) derives its name from Pallia, a Romaic name for a species of rush or bamboo which grows plentifully in the neighbourhood. It is said to have once formed part of the more ancient city of Nicosia, and to have been excluded from the *enceinte* by the Venetian engineers, but this is a mere tradition. The village church completely rebuilt in 1887 in the form of a large monotholos with pointed arches and a small central cupola, retains a few fragments of antiquity embedded in its walls. Over the west door is a small marble shield of the Italian pattern with apparently the Mocenigo coat of arms, *per fesse* two roses, counter-charged, one above and one below. A copy of this badge also occurs over the gateway into the churchyard. Within the church some parts of the gilded iconostasis have been retained from the former building.

A very interesting discovery was made during the demolition of the old church when the coped lid of the sarcophagus of Adam d'Antioche, Marshal of Cyprus in the XIVth century came to light. Mas Latrie and Enlart have both published detailed descriptions of this representative example of tomb-masons' art. The shape of the memorial is the same as that of the Abbess Dampierre (1344) in the Armenian Church, Nicosia. It has evidently covered a sarcophagus standing clear of the wall as each of the two coped sides is divided into seven moulded panels filled in with rosettes, foliage, and blank shields. The absence of a coat of arms and a certain unfinished appearance about the work suggests that the monument was left incomplete—a common enough fate

in the middle ages. On the lower edge of one side of this tombstone is inscribed :—

ANNO AB INCARNACIONE DOMINI MCC.....  
NONAS MAII OBIIT DNS ADAM DE ANTIOCHIA  
MARECALL CYPRI AIA S REQVIESCAT.\*

Nothing is known of the personage here commemorated. The princely house of Antioch, founded at the time of the first crusade, was extinct by the middle of the XIIIth century, and the title "of Antioch" was a mere honorary distinction conferred by the Lusignan kings of a later period.

*Loukkomiatis* (Eski-shehir, "old village,") a site covered with stones and rubbish of a vanished settlement of some size and importance. It is marked on the old maps of the XVIIIth century as *Lefcomiati*, and *Lescomiadi*.

*Tymbou*.—An uninteresting hamlet named apparently from some ancient tomb which exists no longer. The village church dedicated to St. George was rebuilt in 1858 on the foundations of a more ancient structure. This is not a village on the ancient maps.

*Mora*.—A Moslem hamlet without interest. This may be the "Mores," mentioned by the Seigneur de Caumont in his "Voyaige." of 1420, as the stopping place between Famagusta and Nicosia. It was one of the "casale" belonging to the Knights of Rhodes. The outline plan of an ancient church survives.

*Ornithi* (Ὀρνούτα, or l'Orniphe).—The original Christian village has completely disappeared, even those traces which were marked on the map of 1885. The small mediæval looking church still survives in good preservation (key at Aphanias). The casal of Ornithi is frequently mentioned in records as one of the estates of the Dean and Chapter of Nicosia, and the little church may not improbably belong to the middle ages although it is but a poor specimen of rustic architecture and has an Orthodox appearance. In the gable over the apse is a carved coat of arms, an eagle displayed, which is certainly XIVth century Latin work, but which may perhaps have been removed from some more ancient structure. The interior is small and uninteresting with a common type of iconostasis.

*Aphanias*.—A small agricultural village of the Messaoria, with a large modern church of the usual uninteresting character. This village probably takes the place of the Ornithi of the middle ages. At a short distance further on the high road is the large village of :

*Asha*.—Two large XIXth century churches of a very ordinary character serve for the village, and at a short distance on the north stands an ancient two-aisled church dedicated to the Panayia Theotokou within a graveyard. Over the entrance gateway of

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\* This remarkable tombstone was unknown to De Mas Latrie in 1847. He mentions several fragments of ancient memorials then lying about the church but this particular stone must have come to light on the demolition of the old church which appears to have taken place in about 1885.

the churchyard is inserted a shield bearing the coat of arms, on a field croisy a cross, and within a roughly built porch on the south side of the church is the incised slab of a civilian with a Greek inscription surrounding it. The interior of the church has been modernised and the remains of a rich iconostasis formerly within it now litter the churchyard. The village of Asha was the meeting place of the " Rettori " or representatives of the Venetian Government on the eve of the Turkish invasion when they endeavoured to form some concerted plan of campaign against the invaders who were already closing round the doomed city of Nicosia. During the middle ages the bailiwick of Aschia, (Achia, Asquie, etc.) is frequently referred to in the chronicles; the famous De Nores family owned it at one time, also the Sieur Antoine de Bon (Macheras).

*Vatili*.—A modern village with the usual large XIXth century church. About a mile north of this settlement is the ancient site of the mediæval village of Vatili. Here amongst heaps of stones and rubbish may be traced the plans of several mediæval churches. The place is of considerable interest although completely ruined, it was probably the mediæval " casal " owned by the family of Montolif, and afterwards by the famous family of De Nores.

*Strongylo*.—A mere hamlet which is supposed to take its name from some traces at one time remaining of a stone circle. The village church, a small building of no architectural interest, is dedicated to B.V.M. In the middle ages this was a fief of the De Nores family.

*Sinta*.—Now a small Moslem village. Near this place, known also under the names of " Soandos " and " Sinda," an important Greco-Phœnician necropolis and town site was excavated in 1885, and large finds of pottery of Hellenistic style resulted (see C.M. Cat.) From this place an ancient family takes its name " De Sindes."

*Arsos*, *Lyssi*, and *Kondea* are all villages of the modern type from which any traces of antiquity have been swept away in the customary fashion with communities which are wealthy enough to indulge this strange fancy for destroying all traces of their past history. Many " antikas " have been picked up in the neighbourhood. Some foundations of ancient buildings remain at Kontea. Lyssi was a mediæval bailiwick. Near Arsos is a ruined rustic chapel dedicated to Ay. Phimianos.

*Ailasyka* is a chiftlik of some antiquity with a small chapel.

*Kouklia* is a Moslem hamlet which was formerly a place of some importance, and is marked on the old maps as " Covochoa." Mediæval remains may be detected in the roughly built stone aqueduct near the high road, and a bridge over this aqueduct is paved with the incised tomb slabs from some mediæval church—now almost obliterated by the hoofs of donkeys! Nothing seems to remain of the mediæval village except these few stones.

From Kouklia a main high road leads to Prastion on the railway line, passing the site of the famous castle of Sigouri, of which now

hardly the outlines of its walls and moat survive. The last fragments of its masonry were removed within recent years to repair the high road in its vicinity.

*Makrasyka* is a large and ruinous village with traces of ancient churches, and a modern specimen in the usual style.

*Kalopsyda*.—A small hamlet with an ancient church. During the middle ages this place was a fief of the Counts of Jaffa and the church, built in the poorest style, is probably mediæval in origin. It contains an iconostasis which retains portions of an earlier screen, and there is a well in the usual position—a mediæval characteristic of Cyprus churches—on the north side of the sanctuary. Some rather good examples of icons may be observed in the interior, especially a large St. George. The church is dedicated to the B.V.M. and there is a smaller chapel of St. John within the village limits. In 1894 an important Bronze Age necropolis was discovered near this village, the contents of which are deposited chiefly in the Ashmolean Museum. The interesting remains of a primitive factory of pottery were unearthed at the same time.

*Akhyritou* or *Kuverjinlik*.—Achiroito on the old maps. A hamlet with a rebuilt church dedicated to Ay. Marina of no antiquarian interest. The extensive and important irrigation works carried out by the Cyprus Government in about 1899 are situated chiefly to the north-east of the village.

“There is nothing new in the world. In the course of building the dam were discovered the remains of one more ancient, also running across the plan, but enclosing a smaller area; indeed its sluice is to be pressed into the service of the present generation. I examined it and came to the conclusion that the masonry is of the Roman period. Mr. Medlicott of the Indian Irrigation Department, the very able engineer who has designed these great works and carried them out so successfully, is however of opinion that it is Venetian.” Haggard’s “Winter Pilgrimage,” 1901.

The Turkish name “*Kuverjinlik*” means “place of pigeons” and is one of the numerous instances of place names in Cyprus referring to the bird of Aphrodite.

*Trapesa*.—This interesting ruined site of an important village can be reached conveniently from the railway station of Enkomi or Stylos if the trains happen to suit. The extent of the ancient settlement is marked by two important ruined churches, one of which is fairly well preserved. Designed on a plan of three aisles with an east end composed of a central apse and a square side chapel on either hand, the stone roof is partly constructed of barrel vaulting, cross-vaulting, and with domes. This irregular piece of construction is decorated with numerous details of mediæval Gothic character, and the *tout ensemble* suggests the curious mixture of Byzantine and Gothic art which was developed amongst the native masons during the XVth and XVIth centuries. The place name “*Trapesa*” probably means flat “table-land.” It was a village ravaged and burnt by the Mamlukes in 1426.

Before arriving at Famagusta the modern hamlet and church of Ay. Lukas are passed. Here there is nothing of interest beyond the fact of its being the site of a village shewn in the drawing of Gibellino as "S. Alessio" shewing how prone the Cypriot villagers are to change their place names. The modern village gives its name to an important fair held outside the walls of Famagusta on the 18th October.

### VIII. NICOSIA TO DALI, THE ANCIENT IDALION.

Passing out of the Famagusta Gate the high road leads over the hills which command the south-west side of Nicosia, whereon were planted the Turkish batteries of 1570, and where traces of earthworks are still dimly perceptible.

*Ay. Paraskevi.*—An Orthodox monastery enclosure on the right hand side of the road, surrounded by the quarries of soft sandstone from which the building stone of the district is chiefly extracted. In the centre of the half completed enclosure stands a small monotholos of early XIXth century date, built out of the ruins of a mediæval church. Within is an iconostasis of the XVIIth century "shell pattern," in blue and gold, a good deal repaired. On this site it is supposed that a church, dedicated to *Sainte Verredi* or *Vendredi*, existed during the middle ages, which is frequently referred to in the chronicles. The name is presumably enshrined in the modern Greek which means the same thing. The mediæval building was no doubt ruined at the time of the Turkish invasion when batteries were planted on or near this site. An important aqueduct was brought from this place to the royal dye works on the west side of Nicosia in the XVth century; it is frequently referred to in records as the "ductilia" or "Douzil." Water still seems abundant beneath the rocky plateau on which Ay. Paraskevi and the new Lunatic Asylum stand, and amongst the quarries close by will be found a large artificial cave with a well within it.

The immense quarries of Ay. Paraskevi are mingled with an even greater necropolis of the Bronze Age. This necropolis has been rifled time out of mind, and its tombs have to a great extent disappeared in the process of quarrying. A great part of the grave-furniture preserved in the Cyprus Museum (Victoria Memorial) came from this site, consisting chiefly of hand made pottery of grotesque forms similar to that of contemporary date found in Central Europe.

*Laxia.*—An almost deserted village but of some antiquity as it is shewn upon the old maps. The village church is represented by a small shed-like building dedicated to St. George. The name is perhaps derived from a sort of dwarf oak. Beyond Laxia a branch road leads direct to Dali.

*Dali*.—The modern (and at the same time mediæval) village lies on the banks of the Yalias stream—one of the few streams in Cyprus which continues to flow almost all the year round. The village church of St. Andronicos is an early XIXth century building of two naves with several doorways profusely decorated in the barbarous peasant style; it contains nothing of any interest. There is also a mosque of the usual plain and unarchitectural style which however possesses a conspicuous minaret. Although the modern village is entirely uninteresting, in the vicinity are several old churches worthy of notice.

*Ay. Mamas*, on the river bank to the east of the village, is an interesting and well preserved example of the Cypriot mason-craft of the XVth century. Both externally and internally it exhibits architectural features in the last period of the genuine Gothic style. The church consists of two bays of cross-vaulting with an apse covered by a hemispherical semi-dome. Moulded arches carried on wall shafts strengthen the vault, and form a recessed arcade against the walls. The only windows in the edifice are two small apertures at the east end; one in the apse, and one in the wall above the semi-dome. The interior is consequently lighted almost entirely by the doorways, which are square headed openings under richly moulded pointed arches; the usual feeble attempts at foliage carving of this period decorate the capitals of the side columns.

M. Enlart ("L'Art Gothique en Chypre," p. 201) says:—"Cette église montre parfaitement ce que devinrent au XVe siècle les traditions françaises en Chypre entre les mains des Grecs dirigés par les Venitiens." The building has recently been repaired without injury to its architectural character, and surrounded with a high wall.

*St. Dimitrianos*.—On the mule path between Dali and Potamia stands a small intact specimen of the Byzantine cross formed church with dome. It is fortunately unrestored.

*St. George*.—Just within the *enceinte* of ancient Idalion, at a point nearest the modern village is a small cruciform church precisely similar to the above mentioned St. Dimitrianos. It belongs to the Gothic-Byzantine period and is built chiefly of old materials from the classic site. Within it is quite dilapidated, and a half-ruined iconostasis of gilded wood adds to the effect of neglect and disuse. In one of its walls a large stone bearing a Phœnician inscription was found in 1887 and removed by Sir R. Biddulph to the Cyprus Museum.

The three small churches above described evidently belong to a mediæval village of Dali. The singular position of St. George just within the ancient town boundary might lead to the supposition that it was built for the purpose of perpetuating the existence of some early Christian monument belonging to the ancient town, but no tradition of such an origin remains.

Close to St. George but outside the ancient town wall is a large tomb of the lean-to roof construction, similar to the Politico



tombs. This has unfortunately been broken into by peasants and rifled within recent years. It is now in a ruinous condition.

The famous site of ancient Idalion was well known to the Venetians—the first archæologists in Cyprus—and Stefano Lusignano, after recording various fabulous stories about the origin of its name and foundation, says: “*hora è fatta casale chiamato Dali, il quale è abbondante di acqua buona e frescha, e pieno di giardini.*” But in the mediæval chronicles the name does not occur, and we may consequently suppose that the modern village has little claim to a lineal succession from the classic town. Virgil’s famous reference to Idalion in the *Ænid* (I., 691) with its bright hued flowers of *amaracus* (marjoram) and its fragrant bowery shade, may perhaps still be realized to a certain extent in modern Dali on a bright spring day. The site of Idalion was ransacked by Consuls Lang and Di Cesnola and at a later time by Richter, and now there are few of its stones unturned or of its tombs which have not been opened.

About half a mile south of Dali village the path to the Paradisi Valley passes between conspicuous limestone hills; that on the east is called “*Muti tu Gavrili*” (Gabriel’s peak) and is crowned by the remains of the principal Aphrodite sanctuary: the city wall can still be traced around this point. The sanctuary of Apollo, excavated by Lang fifty years ago, was in the valley between the two acropoleis. The sharply pointed hill on the west, called “*Ambelleri*” (vineyards) was also within the city wall, which appears again north-west of it, and had a sanctuary of Athena, and other signs of occupation: here were found the silver *patēræ* now in the Louvre, and the inscribed bronze tablet of the Duc de Luynes. Farther west, outside the town, on the north slope of the same high ground, was a sanctuary of Aphrodite Kourotrophos, where many stone statuettes, etc., were found in 1883. Another sanctuary of Aphrodite, close to the west end of Dali village was excavated in 1885, but the principal shrine of the goddess seems to have been identified on the eastern acropolis in 1888, and excavated for the German Government. This sanctuary was found to have been fortified, probably in the Ptolemaic age, when most of the carved work, statues, etc., was built into the fortifications. Di Cesnola gives a lengthy description of explorations at Dali, and credits the Comte de Vogüé with having examined this ancient site for the first time in 1862. (“Cyprus,” p. 64.)

At the present day a vast expanse of rubbish and stone heaps extends over the low hills and intervening valley which lie to the south of the modern village. This is all that survives from the ancient town and like so many other historical sites in Cyprus the desolate area and its hardly distinguishable traces of walls presents little to attract the attention of the casual visitor. -

*Potamia*.—A locality on the south side of the Yalias, between Dali and Pyroi, where in the XIVth and XVth centuries stood an important fortified chateau or villa of the Kings of Cyprus. Stefano

di Lusignano states that in his time it continued to be an important *casale*. This villa is mentioned in the chronicles as a splendid royal residence, surrounded by delightful gardens. It was built by James I. (1382–1398). but was destroyed in 1426 by the Mamlukes after the battle of Chirokitia. The chiftlik which now occupies the site of the royal villa is still remarkable for a certain air of ancient importance and for its verdure, and amongst its buildings may be detected a few traces of mediæval construction, in carefully dressed stone. Two large chambers, still covered by vaulting are well preserved, and even surmounted with a cornice; and the outline of a great courtyard, 75 feet square, may be traced on the north side.

At a short distance from the chiftlik is a mound of debris considered by the villagers to mark the site of a chapel dedicated to St. Catherine. This may possibly, as Enlart suggests, be the ruin of the private chapel of the villa. Mediæval antiquities have been picked up on the site—see for instance, Di Cesnola's account of his visit to the Turk who owned the chiftlik in his time, and who produced for use some spoons marked with a mediæval character, the lion of St. Mark and a royal crown. "I had heard rumoured that in digging in their garden these Turks had found an iron coffer with gold and silver objects. That teaspoon might have belonged to the treasure." In Potamia village are a modern church (Stavros) and remains of an old church of St. George.

*Ay. Marina*.—This and another small rustic chapel are situated between Potamia and Pyroi. Both of them are mediæval but unarchitectural in character, ruined and disused. *Ay. Marina* retains a certain amount of mural painting. Possibly the Franciscan Convent of Pyroi frequently referred to in the chronicles may have been situated in this valley, and its site may be commemorated by one of these small *paraecclisix*.

*Louroujina* and *Lymbia*.—Two villages to the south-east of Dali, on the carriage road which leads from Dali to Larnaca. At one time *Louroujina* was considered the head-quarters of the curious sect of the "Linobambaki" or "Flax and Cottons," who whilst outwardly professing Mohammedanism were in reality Christians. They however disliked the opprobrious title given them by both Turks and Greeks and preferred to be known as "*Lourouziatai*." In various parts of the Turkish Empire a similar *Crypto-Christianity* has been practised at different times and for very various reasons. During the period of Moslem expansion in the nearer East, a large part of the population was fain to embrace Islam in order to avoid calamity, as well as to obtain a career of advancement, or to escape the imputation and possibly the reality of being the allies and tools of hostile Christian states. "In Albania, for instance, many of the Moslems celebrate the feasts of Christmas, Easter, etc., and in illness send for a Catholic priest to pray for them. They pay tithes to the Catholic priest, and join in the

church services, although professing Mohammedanism." Strangford's "*Albania*," 1865. In Crete a similar state of things formerly prevailed. The Linobambaki are said to have—or to have had—another centre for their sect in Cyprus, at Kokkina in the Tylleria, and their communities are to be traced, or individual families survive still in many of the villages.\*

The poor-looking village of Louroujina contains one or two small mosques and the two uninteresting "restored" little churches of St. Epiphanios (1864) and St. Andronicos (1856). There are also the ruins of two chapels of the Panayia and a chapel of St. Marina. All these buildings appear ancient but of a small and commonplace character, and there is nothing to convey an impression that Louroujina has ever differed in any way as far as religion is concerned from the most ordinary Cyprus village of partly Christian, partly Moslem inhabitants. A small school-mosque was built here by a Nicosia Turk some years ago, it is of the usual unobtrusive character.

The adjoining hamlet of Lymbia is chiefly remarkable for a very conspicuous landmark in the form of a pilgrimage church which crowns the hill overshadowing the village. This little building which although of so much importance in the landscape, only measures 3 metres by 9 metres inside, is a monotholos of the modern style and is dated 1865. On the south side of the interior is an arched recess enshrining a large white metal cross leaning against the wall. This cross, resembling the famous one in a similar position at Stavrovouni, is about a metre and a half high. and is decorated with a miniature icon of Christ in the centre. The church is known as the Stavro tou Lymbia. In the centre of the nave is the stump of a stone column used for some unexplained purpose.

Hackett in his "*History*," refers to Lymbia or Olympia, he also quotes Machaeras as an authority for the name Olympas as applied to the penitent thief who was crucified with Christ, and whose cross was deposited on Stavrovouni by St. Helena, as if there were some connection between these names. The probability seems to be that the penitent thief received his name after the deposition of the relic of his supposed cross on the neighbouring Stavrovouni (formerly Olympos) whilst the village of Lymbia or Olympia may have been named after him as a sort of local saint. The curious duplicate of the Stavrovouni cross preserved within the pilgrimage chapel of Lymbia suggests some such connection. The view from this conspicuous hill-top is less extensive than might be supposed, and hardly repays the very steep ascent.

There is nothing ancient or interesting about the village of Lymbia. The village church of St. George is a large and ugly structure built in 1901.

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\* Sixty years ago Dr. Ross found two or three thousand of these people living in the villages near Famagusta,

*Ay. Sozomenos*.\*—A small Moslem village on the Yalias River, near Dali, containing two churches of very different types.

*Ay. Mammas*, a three-aisled XVIth century building of some architectural pretensions as far as can be judged in its completely ruined condition. It was probably covered with vaulting and a central dome, but no trace of this construction remains. In the side walls of the north and south aisles are tomb niches of a curious early Renaissance character, and the architectural details of the building generally remind one of the monastery church of the Archangel near Lakkatamia. Another small church in the village dedicated to the B.V.M. is ancient but has been restored of recent years. Near this village a Bronze Age necropolis was excavated by Dr. Richter for the Berlin Museum in 1894. A cave in the neighbouring cliffs is the reputed home of St. Sozomenos.

From *Ay. Sozomenos* to *Yeri* is a pleasant field path walk, and from *Yeri* there is a good carriage road to Nicosia, skirting the base of *Leondari Vouno*.

*Yeri*.—The village church dedicated to the Panayia Eleousa is strikingly situated on a considerable hill above the village, which is remarkable for its geological formation of thick beds of oyster shells. It is an unarchitectural and insignificant monotholos with a common painted and gilt iconostasis dated 1814.

*Leondari Vouno*.—The attention of every visitor to Cyprus, on approaching Nicosia from Larnaca, is arrested by this curious-looking flat-topped hill, with dimly discerned ruins situated about the centre of the long "hogsback." The hill composed of layers of conglomerate, and beds of sea-shells, is covered by a perfectly flat stratum of hard rock, forming a plateau many hundreds of acres in extent, and rendered inaccessible on all sides except the south by precipitous cliffs. From the Government Farm of *Athalassa* an easy ascent is made by a footpath passing through the rifle range on the opposite side of the torrent bed of the *Xeri Potamos*, which leads up to the point where the great plateau narrows to a trifling width, and where the imposing ruins of a mediæval fortification still survive.

The history of *Leondari Vouno* goes back to the Bronze Age. Mr. M. R. James explored the site in 1888 for the Cyprus Exploration Fund, and excavated many of the tombs at the south end of the plateau, finding the usual Bronze Age pottery, etc. He also endeavoured to discover some traces of an early settlement amongst the mediæval ruins at the north end, but if there ever had been such a settlement no traces of it remain at the present day, with the exception of a few "saddle querns" which may belong to such a remote epoch. "The objects found in the graves (south division of hill): (1) Pottery, the total number of vessels found in a perfect condition, out of some 22 graves, was very near 200.

\* **There** is no such Saint as Sozomenos in the "Trésor de Chronologie," or hagiologies. Sozontas is the name of a shepherd martyred by Aboubekr in Cyprus about 632.

The largest number found in any one grave was 35. The pottery belonged to the class of which so many specimens have been found at Ay. Paraskeve. (2) Objects in metal; no traces of gold or gilding. The class consists of thick spirals of silver, copper, and bronze. These were found in almost every grave, and usually near the middle. One of the copper rings had a portion of thread on it." J.H.S., Vol. IX.

The mediæval fortification on the north portion of the Leondari plateau is of particular interest for comparison with precisely similar fortresses built by the crusaders in Palestine and Syria. It also reminds one of a very similar castle on a "hogsback" at Segovia in Spain, or of some of the Rhineland forts. Shekif (Beaufort) in Syria, and Kerak on the Moab hills are precisely similar to Leondari Vouno, but the ingenious plan is carried out on a larger scale in these earlier examples.

The fort of Leondari consists of a curtain wall about 80 feet long with a great square tower at either end, all built of the finest masonry of a large size. The tower at the west end of the wall contained a vaulted hall, the traces of which are still known as the "Crusaders' Church," the outline of its vaulting can still be traced on one of its walls. The principal entrance through the fortification was by a doorway which although much ruined can be detected in the re-entering angle between the tower and the wall, and the long chase intended to contain the heavy beam sliding behind the wooden door still remains *en evidence*.

The stone robbers of recent years have left little more than the rubble concrete core of the construction, and at either end the ruins have almost disappeared. In front of the wall, on its south side, a deep dry fosse has been cut dividing the neck which joined the north part of the plateau to the south. This fosse has been partly filled up, and its original proportions are obscured.

Within the protection of this barrier wall and its two towers were a few houses, of which the stone foundations remain. The level plateau is of rock with a very slight covering of a few inches in depth of soil, so that the place can never have been used for any agricultural purpose. The vast area enclosed by inaccessible cliffs and the fortification must have made an admirable encampment, but could have been of little use for anything else.

Close to the fortification are several large cisterns cut in the rock, but the most remarkable thing about the whole place is an immense cistern-excavation in the centre of the northern part of the enclosure, which was explored by Mr. James in 1888. "The principal shaft was more of a puzzle. It lies in the centre of the northern division, not far from the buildings. It is nearly square (12 ft. by 14 ft.) and there is a good deal of soil at the bottom. When we began digging it out, it was 39 feet deep, and we investigated the soil to a depth of 10 feet without coming to the bottom of the cutting. Turkish pottery and bits of modern iron were the only remains found here." J.H.S., Vol. IX.

The actual history of Leondari Vouno may be summed up as follows :—It was once, at a remote epoch, inhabited by the Bronze Age natives of Cyprus. Then after ceasing to be more than one of the numerous flat-topped hills of the curious formation of the Messaoria for untold ages, it came into prominence once more as the site of a mediæval stronghold built by James I. de Lusignan. about the year 1385. The first historical notice that we have of the castle of La Cava—as it was called at that time—is that the decapitated heads of certain disturbers of the kingdom, Piero di Monteolivo, his brother, and others, were sent to the king at this place. The name “La Cava” was due to the immense cistern above described which would be known in the country side as the “excavation” or quarry: from it the stones for building the fortification had been quarried.

Dom. Jauna in his “Histoire de Chypre,” p. 900, refers to this castle :—“Jaques fit batir deux autres Forts, l’un au Village de Potamia, l’autre sur une eminence nommée La Cave, tous les deux sur le grand chemin qui conduit de Nicosie à Salines, ou le commerce commençoit à fleurir.”

About 100 years after its original construction La Cava was dismantled by the Venetian General Priuli, but the larger of the two towers continued to be used by the Turks as a powder magazine until 1870 when the whole place was given over to the masons who built the Phaneromeni Church in Nicosia, and their depredations have reduced it to its present small dimensions.

*Eylenja*.—A mediæval village which possessed a church; the apse excavated in the face of a cliff, and decorated with mural painting. The semi-dome of this apse with its dimly discernible figures of the Madonna and Child may be found behind the east end of the modern church. The modern building without architectural character is dated 1852 “in the time of Archbishop Kyrillos”; its vault is decorated with porcelain plates. On the south side of the village are the remains of another church, but only the ground plan with paintings on the lower part of the walls and on a portion which is excavated in the rock can now be traced. At the time of the Turkish siege of Nicosia in 1570, Eylenja became the head-quarters of the Turkish army on account of its abundant water. It belonged originally to the *Domaine Royal*, but seems to have given a patronymic to a family of Glangia.

At a short distance from Eylenja the Government Farm of *Athalassa* (Aialaxa on the old maps) has been established within recent years. Attached to the “Chiftlik” or farm is an old church dedicated to St. George. This building, within the usual enclosure, possibly survives from some former village on the site, or it may have been built as a monastery never completed. It is a small monotholos of XVIIIth century type with a considerable amount of architectural detail. Over the south door is the date in Roman numerals 1793. The principal icon within the church is also of the same date. Stefano di Lusignano mentions a Franciscan Convent,

known as "La Cava di San Francesco" situated at about the distance of a league from Nicosia. He also refers to the Chateau of La Cava in this connection.

## IX. NICOSIA TO PERA, POLITIKO, AND MAKHERAS.

The high road from Nicosia to Perakhorio is followed as far as Pano Deftera, from whence there is a branch road to the very interesting Tamassos district.

*Psomolopho*.—This is an ancient village marked on the old maps, and mentioned by Stefano Lusignano. Its name would seem to mean the "hill of the later harvest." It is mentioned in the chronicles as a feudal tenure of the Order of the Temple, at the present day it is partly occupied as a metokhi of Makheras Monastery. A large church (monotholos) dedicated to St. George standing within an enclosure, was apparently built about 1850. Nothing of antiquity remains about the building, but at its east end a series of vaults, or a passage, was discovered many years ago; these vestiges have since been filled in to afford space for a threshing floor.

*Argatēs*.—A small hamlet prettily situated on a knoll of the river bank with a small modern church dedicated to Ay. Paraskeve.

*Episkopio*.—Hamlet with a small modern church dedicated to St. Nicholas and a chapel of Ay. Mamas in the fields. The modern village occupying the site possesses, however, nothing of interest.

In the immediate neighbourhood of the above mentioned villages large stretches of fertile land covered with olive trees still contribute a rental to the support of the great mosque of Nicosia, a survival perhaps of the proprietary rights of the former cathedral chapter over a feudal domain in this locality. The village takes its name very possibly from its having contributed to the episcopal revenues of the Archbishopric of Nicosia.

*Pera*.—An important modern village at the end of a carriage road from Nicosia, from whence several interesting places and monuments may be conveniently visited. The most important of the village churches is dedicated to the Panagia Hodegetria, or "B.V.M. Conductress," built in 1882. The small domical church of St. Michael was restored in 1890, but retains the remains of a fine gilded iconostasis, and a magnificent brass chandelier still hangs in the centre of the dome. This picturesque little building stands within a shady courtyard. Attached to the village there are also chapels of Ay. Andronikos, Ay. Demetrianos, and St. George. Dominic of Pera was Latin Archbishop of Famagusta in the XVth century.

The visitor to Pera will be chiefly attracted by the surviving traces of the prehistoric settlement of *Tamassos*, at one time the principal community or capital of Cyprus. Crossing the dry river bed from Pera, the road leads over an eminence encircled by the

Pediæ Potamos. In various places the foundations of houses will be noticed, and many traces of old paved floors [brick] which the modern farmers have made use of for threshing-floors.

Outside the boundaries of the ancient town on the north-east two very fine tombs of an early type were found in 1894. A third of the series was found in the same place and at the same time, but unfortunately destroyed by the villagers for the sake of the great slabs of stone. The two remaining examples are in excellent preservation and still retain their sarcophagi. They are entered by an ancient dromos of steps, and their interiors are protected by iron railings and gates, the keys of which may be obtained of the police at Pera.

The tombs of Tamassos are of a structural kind, and resemble those found by Di Cesnola at Amathus. Architectural mouldings and the presence of great Ionic volutes decorating the sides of the entrance give them a very ornate and important character, and the method of construction with slabs of stone forming a ridge-shaped ceiling or roof suggests a comparison with some of the greater tomb monuments of antiquity. These tombs, like most others of the same kind in Cyprus are constructed *within* the earth, although not at the great depth at which Di Cesnola found such tombs in Amathus. They have a very strong resemblance to examples of such structures above ground in Lycia and elsewhere, and especially to the well known Tomb of Cyrus at Pasargadæ.

The larger of the two tombs is of a very imposing character and very well preserved. It consists of two chambers with the outer entrance and dromos. The interior of both chambers is covered with immense slabs of limestone with a representation on the under side of beams with a rounded surface—a kind of ornamental treatment derived probably from some method of construction with tree trunks for a roof resembling the modern village churches of Troödos. The inner of the two chambers is a plain walled room with the ceiling as above described about 10 feet square and about the same height to the ceiling apex. At one side, opposite the door, is an immense sarcophagus about 7 ft. by 5 ft; traces of the clamps which formerly secured the cover, which no longer exists, are noticeable at the sides. The outer chamber is of an ornate treatment. Each of its four sides is occupied by a doorway, but the two side doors are shams, mere panels in the form of doors; with a singular representation, carved in the stone, of the bolts which were presumably used on the real doors in the remaining two sides of the chamber. Over each of the doorways is a sham representation of a window, and a panel containing a conventional pattern of leafage and flowers of an Assyrian type.

At the entrance, on either side is a sort of pilaster in very shallow relief with an Ionic volute capital of large proportions which seems to suggest a particular method of construction adopted



in these tombs of the ridge-roof description. Many of the singular looking slabs of stone cut into the outlines of immense Ionic capitals of a most uncouth design which are frequently found in Cyprus, may have been intended as wall decorations supporting the tomb roof.

The tomb chambers measure 13 ft. by 7 ft. 8 ins., and their height to the apex of the roof-ceiling is about 7 ft. 6 ins., the great slabs forming the roof are about 5 ft. long and of a proportionate width and thickness.

Near these tombs traces of the town wall may be discovered amongst the bushes and heaps of debris, and on the southern side of the space once occupied by the town of Tamassos stands a small village called *Politiko*. The village church dedicated to St. Theodore is a modern rustic building. From the old town site charming views are obtained in all directions and although the river which circles round it is but a winter torrent, its dry bed and the surrounding scenery are picturesque. Ancient sanctuaries of the Mother of the Gods, Apollo, etc., were identified near the river in 1885–1889, together with a necropolis at a place called “Frangissa.”

Tamassos is supposed to have served as a “capital” of the island in some period of its obscure primeval history, and it seems to have been of a certain importance even in Roman times to judge by its Christian traditions and remains. Its Christian suburbs perhaps survive as modern villages with Christian names whilst the heathen centre has disappeared. According to the legends this was the earliest centre of Christianity in Cyprus, its Bishop being the first to be consecrated in the island. After its suppression by the Latins the See was never re-established.

*Monastery of Ay. Mnason*, on the south-west side of Tamassos site. In commemoration of the friend of St. Paul [Acts, XXI.] a small chapel with the usual monastic enclosure was erected, or perhaps rebuilt in 1774, [date on iconostasion]. The existing buildings of the poorest and most squalid kind are without any architectural interest, but they seem built out of the debris of some mediæval church once occupying the site.

“Mnason (19 Oct.) at whose house St. Paul lodged during his last visit to Jerusalem, was a Cypriote by birth. Local tradition represents him to have been one of the Seventy. According to the legends he was a native of Tamassos, and the child of idolaters. While on a visit with a friend named Theonas to Jerusalem the two met with John the Divine, who after instructing them in the doctrines of Christianity, counselled them to return, as Paul and Barnabas were in Cyprus. On reaching Tamassos they found the two Apostles engaged in missionary work there, as he had said. Mnason they ordained a monk for his knowledge of Scripture, while his companion Theonas, they appointed a reader. One day Mnason leaving the cave near the city, in which the little congregation of Christians used to worship, walked through the streets of Tamassos until he came to a temple of Æsculapius. Moved with

indignation at the sight of the heathen shrine he ordered it in the name of Jesus Christ to fall down. The idols at his word immediately fell shattered to the ground. The heathen priests seeing what had been done ran off to tell the people, who rushed upon the saint to kill him. But Mnason breathing upon his assailants blinded them, nor would he consent to restore their sight until they had promised to become believers. As a result of this adventure 300 of them received the rite of baptism. A woman named Trophime having lost her son from the bite of a snake besought the saint to restore the child to life, whereupon Herakleides who seems to have been present also on the occasion, by his prayers raised him from the dead. Overcome with joy the mother herself next expired, but at the intercession of Mnason the same miracle was wrought in her case too. In consequence of these marvels 400 more were added to the Church." Hackett, p. 379.

*Monastery of Ay. Herakleides*, on the south side of Tamassos. This is one of the most interesting examples of the kind in Cyprus. Its extensive buildings embrace a large church of mediæval type which had at one time a painted interior, now unfortunately whitewashed, and in addition a large side chapel filled with interesting reliquaries and sarcophagi of early date. The buildings of the enclosure are old and picturesque, and the whole place is in a pleasing condition untouched for more than a century. In the principal church a few traces of its former painted decorations may be seen on the south side where the date 1759 has been preserved. The iconostasion is dated 1774, which agrees with Kyprianos' statement that Archbishop Chrysanthos restored the building as a memorial to his parents.

The reliquary chapel which is evidently much older than the large church, has unfortunately no trace of any date about it. It is a building in the mediæval style planned as a cross with very short arms, and covered by a pointed dome. Its internal arrangements are curious. It doubtless was built exclusively for its present purpose, because it was not intended for use in the usual way as a church, there being neither apse nor prothesis. On either hand, north and south of the interior, is an immense sarcophagus of the ancient pattern with a coped lid with acroteria; and filling the eastern side of the chapel, where a bema should occur, is a row of sarcophagi\* placed side by side, with their ends forming a low wall about 3 feet high continued upwards as a parapet to a platform arranged on the top of the coffins. This platform may perhaps at one time have served as the bema; the parapet wall on its west side is still covered with a series of paintings of busts of saints, which gives it rather the appearance of an iconostasion, and round their heads may still be traced their names:—

MNAC<sup>N</sup><sub>Ω</sub>, MAK...NIOS, etc.

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\* The number of sarcophagi is about 5 or 6.

At some unknown period, long ago, this interesting chapel has been violated and rifled of its contents. Not one of the ancient sarcophagi has escaped, and the remains at one time preserved within them have entirely disappeared. Beneath the chapel is a large cave or tomb cut in the rock to which a gaping hole in the middle of the floor leads down ; this chamber has also been entirely cleared out of anything it formerly contained. It would be idle to speculate upon the probable history of this spoliation, as it seems a matter of indifference to the present guardians of the property. One is inclined to suppose the removal of the relics may have been instigated by a lively faith in their talismanic virtues, as well as in the hope of finding buried treasure in the tombs. From such traces of inscriptions as remain on the above mentioned parapet wall it is evident that the sarcophagi were at one time considered to contain the relics of SS. Mnason, Herakleides, Make-donios, and others.

In the centre of the chapel, on the lower floor, a rough wood altar with a classic stele underneath it has been erected, but this is evidently a mere modern addition to the building.\* Other relics of a curious kind were also preserved in this chapel so late as the XVIIIth century.

"Herakleides, according to the Acts of Barnabas and Auxibios was consecrated to the See of Tamassos by the former and placed in charge of a cave near the city used by the Christians as a place of worship. He subsequently transferred himself to Salamis, where he became third Bishop of that See.

"According to the Synaxarion contained in the local office of the saint, in which he is called Herakleidios, he was the son of a heathen priest named Hierokleos. It was at the village of Lampatistou that the two Apostles are said to have first met him. His father seeing that they were strangers offered them hospitality as was his wont. They refused his invitation, being unwilling to eat with one who ministered at an idol shrine, but they requested him to furnish them with a guide to direct them on their journey. Herakleides was accordingly sent by his father to shew them the way. Seeing he was intelligent and eager to learn, Paul and Barnabas explained to him the mysteries of Christianity. In consequence of their teaching Herakleides believed and, after receiving baptism, was appointed first pastor of the church of Tamassos. During his career as a Bishop he is reported to have built churches, cured diseases, raised the dead, cast out devils, and worked innumerable other wonders. He was killed at last by the idolaters together with Myron his successor in the See of Tamassos. Even so late as 1769, his miraculous powers do not seem to have deserted him, as the following story proves :—'A certain Hadji Savas of the Phaneromene Quarter of Nicosia had

\* The aged priest of this monastery dying recently, has been buried in a sarcophagus of an ancient type just outside the door of the chapel. On the side of the sarcophagus is a half effaced inscription beginning with the name "Andronikos."

a son named John, the victim of demoniacal possession. During a festival held in honour of Herakleides the parents brought the child to the saint's shrine in hopes to alleviate his sufferings. While the Holy Mysteries were being celebrated a strange occurrence took place. The boy falling to the ground in convulsions began to vomit, when to the astonishment of the beholders his ghostly tormentor issued forth in the shape of a snake a span long, and two crabs. These reptiles were afterwards hung up in the church to confirm the faith of the credulous and to silence the cavils of the unbelievers.' " Hackett, p. 376. According to another version these evidences of the saint's power were preserved in the Phaneromene Church of Nicosia.

Of St. Makedonios, whose relics are also referred to in the inscriptions within the chapel, there are but few records. He appears to have been a Cypriot Bishop who attended the Nicene Council, but nothing more is known about him.

*Analyonda*, a small village with two rebuilt chapels of SS. Mavra and Marina. *Katalyonda*, a Moslem hamlet, near which is the small and uninteresting monastery of St. Michael, which however is shewn on old maps as "Anolhida."

*Kambia* (St. George), *Philani* (St. Marina), and *Kappedhes* (St. George), are small uninteresting villages to the south of Politiko in a district where some sort of mining seems to have been carried on so lately as the time of Dr. Ross [1845], although as he remarks, in the immediate neighbourhood of Tamassos, once so famous for its copper mines, neither slagheaps nor other traces of ancient workings are to be found at the present day.

As one approaches the eastern ridge of the Troödos hills dominated by the central peak of Kionia (4,675 ft.) the scenery becomes gloriously wooded. Within these narrow valleys the planes and walnuts, and the stately *Pinus halepensis* grow to a great size, and form shady glades covering the winding mule paths and the occasional perennial streams. The last tributaries of the Pedieæ Potamos rise at the base of the Kionia *massif*.

*Makheras Monastery*. [The Convent of the Sword].—From a commanding position at the head of a lovely wooded valley, and on one of the highest available slopes of Mount Kionia, this most characteristic of Orthodox monasteries looks towards the northern hills of the island. Its exposed position to the wintry wind, which in Cyprus is often very cold, has been suggested as an explanation of its curious name. The monastery stands at an altitude of about 750 metres above sea level, and the approach to it from the direction of Kappedhes is consequently somewhat steep and fatiguing, but in summer time the weary pilgrim is protected from the sun's rays by wide overarching forest trees, and refreshed by the rarest of sights in Cyprus: a perennial brook which flows from beneath the monastery itself.

According to the ancient legends the monastery was founded by an aged hermit named Neophytos, who with his disciple Ignatios

came to Cyprus from Syria at the beginning of the XIIth century. "Compelled by the Saracens to quit the deserts of the Jordan, and seek a new retreat he came to Cyprus, where he fixed upon Mount Aôos as a place suitable for the purpose. There he built a cell, and took up his abode with a disciple named Ignatios for his companion, the two of them being supported by the daily contributions of some pious Christian neighbours. After a while Neophytos died leaving to his companion the cell in which they had dwelt, and his sheepskin cloak. Ignatios was now joined by another aged ascetic named Procopios. Being unable through want of funds to realise their project of building a monastery, they determined to proceed to Constantinople and appeal in person to the Emperor Manuel Komnenos (1143-1180). The Emperor in answer to their petition bestowed upon them an annual donation of fifty pieces of money from the imperial treasury, besides making them a grant of the mountain and surrounding district, and pronouncing the absolute independence of the community from all external interference. On their return from this successful mission they at once commenced to erect an oratory in honour of the Theotokos as well as a few cells for the reception of the inmates of their proposed community. In the midst of these labours Prokopios died, but Ignatios was not left alone on the death of his associate, his fame for sanctity having so spread that he now found himself at the head of a small band of some five or six followers. Amongst those attracted to him was Nilos, the real founder of the establishment who appears upon the scene in 1172. He seems to have been a foreigner led to Cyprus by the advantages which it offered for a solitary life. At the consecration of Nilos the privilege of independence which had already been secured by imperial decree, was formally recognised by the then diocesan, Niketas Hagiostaphanites, Bishop of Tamassos. A deputation of the monks being subsequently sent to Constantinople succeeded in obtaining from Isaac Angelos (1185) a confirmation of previous charters, together with the grant of one of the imperial gardens at Nicosia, and a donation of 12 pieces of money. Alexios Angelos (1195) was another of its imperial patrons, he bestowed upon it a gift of 24 serfs, with perpetual exemption from taxation." Hackett, p. 347.

In 1393 King James I. and his court resided here during the period of the great plague. In later times the monastery seems to have lost most of its property, and to have been reduced to the utmost destitution. It still possesses considerable tracts of forest land, and its revenue is sufficient to support a considerable community. In 1892 the buildings were practically burnt out, the church which seems to have been of the old mountain type with a wooden roof and elaborately painted interior was completely consumed. The monastery has since been entirely reconstructed and modernised, and the central court has been filled with a very large new church of a modern pattern. There is consequently

very little to interest the visitor beyond the very beautiful scenery to be enjoyed in this neighbourhood and the extensive views across the island in a northerly direction.

The Holy Well, which still issues in a perennial spring from beneath the monastery is of interest, and should be visited for the remarkable view of the towering walls and buttresses supporting the four stories of the restored building. This view reminds one of the great monasteries in other parts of the Byzantine world, and is very unlike the more usual Cyprus convent with its one storied mud buildings of a very rustic pattern. According to the legend, it was at this Holy Well that the icon of the Panayia, to whom the monastery is dedicated, was found with a sword in front of it, hence the name Makhæras. This picture of the Theotokos is said to have been miraculously preserved at the recent conflagration, and is now in the modern church. It appears to be one of the usual *repoussé* metal icons of the XVIIIth century.

A legend lingering from the middle ages states that Alix d' Ibelin, queen-consort of Hugh IV., once presumed to force her way within the sacred precincts of Makhæras Monastery. For such temerity, at a time when ladies were presumably not admitted within its walls, she was struck dumb. She recovered her speech however on the occasion of the testing the genuineness of the Holy Cross of Tochni by fire ordeal in 1340, on which occasion she unexpectedly exclaimed: "I believe this to be the Cross of Christ."

From Makhæras an easy excursion can be made into the adjoining valley of the Tria Yephyria Potamos, with its abundant walnut trees and vineyards.

*Lazania*.—A picturesque village of steep lanes within a short distance of Makhæras by a winding path of extreme beauty. The village church, dedicated to St. George, is a single nave covered by a wooden roof decorated in a curious manner with fanciful designs in colour filling up the boarded space between the rafters. Instead of being placed across the rafters, the boarded ceiling is formed with boards fitted in between them to make the inside covering, a practice common in Cyprus although contrary to the general principles of carpentry. The prevailing colours of the painting are red, green, and yellow within brown outline; a few inscriptions are added, but they are quite illegible from the floor level. These decorations which may be considered of a local character date from 1855.

A steep mule track (which must be climbed on foot) leads over the hill to Phykardou, a village which undoubtedly bears the name of a once opulent and important native family of Cyprus, known in the chronicles under the various spellings of Phicardo, Ficardi, etc., and recorded in the name lists of Lusignan and Kyprianos.

*Phykardou* possesses an interesting little church, dedicated to the 12 Apostles, constructed in the local style with a wooden

roof and one of the usual decorated ceilings. The wood work of this roof is also treated with a good deal of low relief carving on the barge boards, beams, etc.

Phykardou also possesses a very curious example of a village house of some antiquity, constructed in precisely the same manner as the church with similar decorations painted in long strips of fantastic design on the boards between the rafters of the wooden roof. This house merely consists of one large room or hall divided into three aisles by wooden posts carrying the purlins of the roof. In one corner of this hall is a trap-door and staircase leading down to an undercroft or stable. In the other corners are the bedsteads for the owner and his family. The furniture consists of a great *cassone* or dower-chest, a few chairs, and a table, and the walls are of course hung with farming implements, strings of onions, etc. As far as can be judged by general appearance this house, which is of unusually ornate character compared with the usual mud hovels of a Cyprus village, must be some two hundred years old. It is said to have been built by a priest of the village, but unfortunately the records of village life are seldom older than a generation.

*Gourri*.—An ancient village which like the last mentioned is evidently associated with the name of one of the famous native families of Cyprus. The Gourri (Urri, Ourry), were of Syrian origin according to Machæras and Ducange. They seem to have possessed a coat of arms: a sun displayed, and sometimes quartered with a lion rampant, which may be found in different parts of the island, at Famagusta (Metropolis of St. George), Kellia, Nicosia, etc. A large tombstone survives in the small collection of mediæval fragments preserved at Nicosia which is inscribed on the representation of an open book:

INSIGNIS EQUES DOM. JACOBUS URRIUS.

There is unfortunately no date on the tombstone, but from its style it would appear to be of the XVth century. One member of this family who was "Vicomte" or Governor of Nicosia under the expiring Lusignan dynasty, met with a tragic end at the hands of the bastard King James II. who "suddenly landed with a small armed force at Kyrenia on 1st May, 1457, and marched the same night to Nicosia. His first act after scaling the walls was to proceed to the house of Jacques de Gourri, Vicomte of Nicosia, who as the creature of the Queen was one of his bitterest enemies. Suddenly bursting open the doors he rushed into the room where his enemy was sleeping, and caused him to be dispatched with repeated dagger thrusts. Another party of his adherents under the guidance of the Papal envoy, at the same time proceeded on a similar errand to the residence of the Vicomte's brother, Thomas." Hackett, p. 160.

The village of Gourri is picturesquely situated in a mountain gorge, but its tortuous lanes retain no particular trace of antiquity. The village church of St. Demetrios is a comparatively modern

building, recently restored, but within the bema is preserved an ancient rood dated 1676. The singular thin columns of great height of the nave arcades seem imitated from the older neighbouring church at Pharmakas. A ruined chapel of St. George exists within the limits of the village.

*Pharamakas*.—The village is situated at the head of the valley amongst magnificent woods of walnut trees. From it roads lead over the mountains into Larnaca District via Odou, and to Palæokhorio on the west. The village church has at one time been the centre of a monastic enclosure of which the western side remains. It is dedicated to St. Irene; was built in 1842, and restored in 1872, as a three-aisled building covered by the timber roofs of the mountain style, with the characteristic coloured decorations. It has a singular interior owing to the great height and tenuity of the nave arcades. A large amount of carved decoration has been lavished on the arches as well as on the woodwork of the roof, and there are many inscriptions on the walls, too high to be legible.

*Kambi*.—A hamlet near Pharmakas, with a church of St. George dated 1800 in the local style but of no special interest.

#### X. FAMAGUSTA TO NICOSIA AND EVRYKHOV BY RAILWAY.

A small railway between the two ancient capitals of the island with a continuation to Evrykhov was constructed about the year 1905, chiefly for the purpose of carrying grain through the great agricultural plain of the Messaoria to the restored port of embarkation at Famagusta. Railways with a very limited service of passenger trains are not of very much utility to the student of local topography and antiquities. In the present case the vicinity of the three large towns Famagusta, Nicosia, and Morphou may be more conveniently visited from either of these centres by a carriage than from neighbouring railway stations.

For *Stylos*, and the ruins of *Trapeza*, see Route VII.

*Gaidhoura* is a small modern village with a prominent unfinished church (a rebuilding of 1906). *Prastion*, a modern village with two large modern churches. Near the railway station is a modern church of St. Anastasius. The name of Prastion seems a Romaic corruption of the Frankish Prati=fields.

*Pyrğa* and *Sinta* are small modern hamlets. *Yenagra*, or Genagra, a mixed village of some antiquity has a church, conspicuous on a hill-top, of mediæval cross plan with dome, and an added nave. "Enagra" was a fief of the Domaine Royale in the Bailiwick of Lefkoniko in the XVth century.

*Mousoulita*, an insignificant hamlet with two small modern churches.

*Marathovouno*, an imposing village situated on a hill at some little distance from the railway. The village church in the modern style is of considerable size.



*Angastina*, (on the ancient maps "Angestrina") an ancient village with a name of possibly neo-latin origin. The village church is modern, but there is also a chapel of St. Therapon of Palestine, an early Bishop of Constantia who there suffered martyrdom at the hands of Abu Bekir in 632. This chapel seems an ancient structure, it is situated at the west end of the village.

*Exometokhi*.—A small hamlet with a modern church of St. George. Strambaldi says this village belonged to the Neville family in 1391 and it is therefore of some antiquity.

*Epikho* (Abukhor).—An uninteresting hamlet chiefly inhabited by Moslems. Near by are some large tombs which have been rifled long ago.

*Voni* and *Trakhoni* form part of the excursion from Nicosia, and with *Palækythro* is also taken as part of Kythrea or Deyirmenlik.

*Kaimakli*. This, although ranked as a distinct village with a siding on the railway, is little more than a *faubourg* of Nicosia. It derives its name from having been at one time the principal milk farm of the district for the supply of the "kaimak" or clotted cream beloved of Turks. At the present day it seems to be considered the centre of the building fraternity whose members travel about the country for the purpose of erecting the strange and hideous "barn" shaped churches now such a familiar characteristic of the Cyprus landscape. As if to advertise this special trade of its inhabitants the centre of the village is graced with one of the most pretentious of these remarkable structures surmounted by a dome which forms a landmark for some distance around. The building is covered with ornament of the most barbarous and meretricious character—a mere pile of misapplied details and an exhibition of the total depravity of taste in modern work, even when uninfluenced by circumstances which are supposed to produce a similar result in more civilized countries.

The name Kaimakli does not of course occur on the maps made previous to the Turkish conquest, but a place name "Mieti" seems to occupy the position. To this more ancient village belongs a small and picturesque church dedicated to the Archangel, situated at the east end of the settlement. This is a monotholos with a western narthex; within, the barrel vault is strengthened by ribs, and on its plastered surface are inserted old porcelain plates in the style of many old churches in Cyprus.

The most interesting feature about the interior is the presence of two mediæval tombstones, with the effigies of a gentleman and a lady dimly discernible. In the usual position within the canopies over their heads are shields of arms: three crosses, 2 and 1. The inscriptions on these memorials are unfortunately completely obliterated. This church is threatened with destruction but as it now serves chiefly as a cemetery chapel, it may remain abandoned to this more humble use.

*Omorphita*.—A mere modern off-shoot from Kaimakli.

*Trakhona* (Kizilbash).—This village like Trakhoni probably takes its name from former quarries of hard stone, traces of which may be observed near the river. The name does not appear on the old maps but in its place seems to have existed a village under the name of “Ara,” mentioned in one of Amadi’s stories (Chronicles of Amadi, p. 467).

The village church dedicated to the Panagia, is a small ancient monotholos, now in course of gradual reconstruction on a larger scale. The eastern part still survives with its iconostasis of XVIIIth century style, and in front of it two grave slabs from which the effigies have entirely disappeared. Over the south door within a picturesque narthex or loggia is a mediæval shield of arms: p.p.p. a plain cross, a fess; also a square panel containing an elaborate XVth century shield beneath a helmet with the coat of arms, barry of three. The wooden door beneath is dated 1773. Several fine fragments of some mediæval building are inserted in the south wall, amongst others a beautiful XIVth century capital with a human face and foliage.

*Kokkini Trimithia*, a village described on the high road to Troôdos. *Mammari*, a poor modern village without interest.

*Dhenia*, a half ruined hamlet with a modern church of St. Karalambos. Both these villages are situated picturesquely on the cliffs which here form the side of the Ovgos Potamos flowing through Morphou. Mammari church, dedicated to St. Procopios is a conspicuous object, although invisible from the higher level of the Messaoria.

At *Akacha* are many water mills of a curious ancient pattern with the horizontal wheel. This village which now contains few traces of antiquity, the church dedicated to Chrysoleousa having been rebuilt in recent years (1845), is mentioned in mediæval records as the fief of Balian d’Ibelin, 1310. In later times it formed part of the *Domaine Royal*, and here Henri II. built a “*maison de plaisance*.” Here also was a *chateau* of the Prince of Galilee, which was afterwards given by Jacques II. to Nicholas Morabit in 1461. Amongst the watermills a large modern church of the Sotiros Metamorphosis has recently taken the place of an ancient chapel, and there is a fragmentary ruin known as *Archangelos*.

*Alona*, or *Avlona*, was known in the middle ages as “Avelone” (*vide* “*Les Assises*”) it possesses a church of St. George and a chapel of the *Khardhakiotissa* (supposed to benefit intestinal complaints), both of them buildings of the XIXth century style. The place-name *Alona*, *Salona*, etc., refers to a thrashing floor ‘*Ἀλώνι*’; this *Alona* near Morphou seems to have been one of the principal centres of the Messaoria during the middle ages.

From *Akacha* a short road leads to *Meniko*, passing a verdant region of gardens and water mills on the banks of the *Akacha River*.

*Meniko.* The village church, dedicated to Ay. Kyprianos is a somewhat famous mediæval shrine, originally built by Peter I. (1359–1369). According to Machæras, a small church in the village of Meniko contained the heads of Cyprian and Justina, two martyrs who suffered at Nicomedia in Bythia under Claudius II. (A.D. 268). Their relics are said to have been removed from Syria to Cyprus at the time of some Moslem invasion of the former country, and deposited within this church. A well of water within the building was considered of great efficacy in the cure of hysteria and fevers, by virtue of these relics. King Peter I. suffering from a quartan ague which defied medical treatment was recommended to make a pilgrimage to Meniko which was attended with the happiest results, and in token of gratitude, he caused the church to be rebuilt on a larger scale, and placed the sacred relics in silver shrines with hinged tops which could be opened to allow of the osculations by the faithful.

The church of the XIVth century described by Machæras may still survive to some extent in the north aisle of the present rebuilt or enlarged edifice, and the miraculous well also remains within the apse now used for the table of prothesis. Across the whole width of the interior extends a carved and gilt iconostasis of the usual pattern dated 1818. In its centre is an icon of the two saints Cyprian and Justina, with two little hinged flaps through which the relics can be kissed. The enlarged church in its present form dates from the same period as the iconostasis. Lying in the churchyard are a few details of the original church. Close by the chief village church is a small rebuilt chapel containing fragments of ancient icons and woodwork.

*Morphou.*—(Morfu, "Le Morf.") A large village on the west side of the island, which now gives its name to the great bay and to the sub-district of the western end of the Messaoria. This village which seems to have come into prominence during the middle ages has recently increased in importance from its large and much used station on the Famagusta railway. There are few vestiges of antiquity about Morphou beyond the large monastery dedicated to a famous Cypriot saint.

The monastery of St. Mamas (see also Enlart "L'Art Gothique," p. 493) was evidently a monument of importance during the Latin period of Cyprus history, and probably was one of the most celebrated of the Byzantine shrines of a remote origin. But the present church appears not to be older than about 1725. The English traveller Drummond gives a lengthy description and a copperplate view of it as it appeared in 1754 when it was quite new and evidently considered the most important architectural monument of the island.

An appearance of greater antiquity than is really the case is given to this church by the survival of Gothic forms in its construction and by the presence of various carved details which have been adapted to a new position from some much older building

once occupying the site. These details, such as the capitals of the nave columns, the north and south doorways, and the shrine of the saint are evidently work of the "Flamboyant" period of the XVIth century. The interior, which resembles to some extent the church of Tripiotissa, Nicosia, with a similar central dome and cross-vaulted side aisles, is remarkable for architectural character and elaborate detail. The capitals of the nave columns, already referred to, are of the curious "tête des fleurs" type of human faces and leafage which seems to have been a favourite *motif* with the Cypriot masons of the XVth century. The iconostasis is a particularly interesting one, composed of four marble columns with finely carved slabs of stone forming dwarf walls on either side the "holy doors." These stone slabs are designed as panels decorated with the characteristic Venetian heraldic shields. The upper part of the iconostasis is in the usual elaborate carved woodwork covered with gilding. An icon is dated 1745, and there is a very fine mediæval looking icon of the Panayia, Italian in style. The holy table is covered with an unusually mediæval looking carved wood canopy of large size (like a XVth century tomb), and there are one or two other articles of furniture about the church which are at least in a pronounced Gothic style. An old episcopal throne lies in the Bema, and there is a fine wood pulpit with painted panels.

The famous shrine of St. Mamas is an arched niche on the north side of the church covering an ancient looking sarcophagus which is built into the thickness of the wall, and shews both on the inside and the outside of the building. The inside arch is of elaborate XVIth century moulding covered with large Flamboyant leafage, resting on columnar jambs and foliated capitals. The space within the arch, and above the sarcophagus is filled in with an interesting panelling of wood, painted with small pictures or icons. The stonework is unfortunately daubed over in gaudy oil paint of different colours clumsily applied. This interesting fragment of the original church has been left untouched and *in situ* when the rebuilding took place in 1725. In the *gynaïketis* or women's gallery there is apparently the original painted panelling precisely similar in appearance and design to what occupies the tympanum of the arch at the present day, but it is old and much injured by fire. It would therefore seem probable that the more ancient church of St. Mamas was destroyed by fire at the beginning of the XVIIIth century, and was then entirely rebuilt using up a great many of the uninjured portions of the fabric and the fittings.

A visitor named "Porey" has scratched his name on the façade in 1738. This was possibly the French Consul of that period. The church which preceded the present structure was of the "Flamboyant" period, but a still older church of the Byzantine style is probably represented by a number of marble capitals which appear amongst the squalid mud buildings of the surrounding monastery. In the courtyard is also preserved a curious drinking

trough decorated with two large shields bearing (1) in chief three crosses (Nores), (2) A cross potencée. A simple well proportioned vaulted narthex at the west end was replaced by the present flimsy arcade in 1910.

St. Mamas, or Mammas, was a popular local saint in Cyprus during the middle ages, and his name is associated with many of the older churches in the island. Several Orthodox saints and martyrs of this name occur in the ancient martyrologies, and of both sexes, but which particular St. Mammas is commemorated in Cyprus is not known.

During the middle ages the village of Morfu or "Le Morf" was constituted a feudal lordship. The "Seigneurie de Morfu" with the title of "Comte de Rochas" was one of the hereditary titles of the Crown, and as a feudal fief was sold by the Venetian Government to the Sinclitico family early in the XVIth century.

Two smaller village churches exist in Morfu, dedicated respectively to St. George and Ay. Paraskeve. They are both of a modern style. There is also a small mosque, which may possibly occupy the site of a Venetian church: over its entrance is the half of a marble panel carved with a lion standing on a wreath, within which is the upper part of a Venetian coat of arms.

The Peristerona River widens out into vast expanses of shingle between Peristerona and Morphou. On its northern bank are the insignificant villages of *Masari*, *Phylia*, *Kyra*, and *Khrysiliou*. The last named is an ancient settlement, as it is marked on the old maps, and at Kyra Dr. Ross (1845) found tombs, partly ancient and partly "Frankish" at a monastery known as "St. George the Royal," probably meaning the village church which has since been rebuilt. In this neighbourhood was a mediæval "Casal" named Zenuri or Tenari, a corrupted form of the famous family name De Nores.

*Kato Kopia* is a modern village. *Argaki* is marked on the old maps as "Ariati," it possesses a modernised church dedicated to St. Barbara.

*Zodia*, *Pano* and *Kato*, is a large village and agricultural centre. Its churches of the Stavros, St. George, and the Archangel are all in the usual modern and unattractive style.

*Syrianokhori*, on the west side of Morphou, as its name implies, must be an old Maronite settlement, but it retains nothing of any interest. Its small church of St. Nicholas has been modernised.

*Pnasi Monastery*, near Syrianokhori, is one of the small incomplete foundations of modern times with a poor little chapel dedicated to the B.V.M. *Kalokhorio*, or *Kaputi*, a modern hamlet.

On the south side of Morphou the villages of *Niketa*, or Ay. Niketas, *Prastion*, *Elæa*, with a church of St. George, *Peristeronari*, and *Pendayia*, are mere collections of mud buildings of the poorest description, with small rebuilt churches devoid of interest. The last mentioned hamlet was perhaps of greater importance in the middle ages, for the great bay on this side of the island was then

known as the "Bay of Pentayia," and this now very insignificant place gave its name to the barony of Pentayia or "five saints." The modernised village church is dedicated to SS. Sergius and Bacchus.

*Xeropotamos Monastery.*—A large mud building enclosure with a small chapel at one side of no great age. A curious inscription in Greek of the XVIth century no longer visible, recorded the foundation of this monastery (see Turner's "Travels," 1815). A few ancient fragments from the neighbouring site of Solea lie scattered about the inclosure, or have been used up in its walls, amongst them are five large marble capitals from some ancient temple. Traces of foundations and ruins of an important settlement of former days may be found in the immediate neighbourhood of this monastery and of the modern hamlet of Pendayia, and the ruins of another important monastery are conspicuous towards the south.

The Petrasidis River, on which Pendayia is situated, takes its name from the prettily situated and once important village of *Petra*, a place frequently mentioned in the chronicles. Here there was until recently a very picturesque Byzantine church, dedicated to the Transfiguration, or Chrysosoteros. The other churches of the village dedicated to SS. Basil, Marina, and Zacharias are of no particular interest. The church of the Transfiguration seems to have been converted into a mosque, and much mutilated by the substitution of a wooden roof for the dome which formerly covered it.

## XI. FAMAGUSTA TO THE CAPES GRECO AND PYLA.

A fairly passable carriage road may be followed as far as Ay. Napa—rocky in parts—but to return by Cape Pyla necessitates riding on animals.

*Varosha.*—The populous suburb of the old fortress of Famagusta, is a long straggling village stretching for a mile in length parallel with the coast to the south, and ending in a maze of orange gardens and madder fields. Like most of the purely native villages of Cyprus, Varosha pretends to no historical character. Its irregular main street or bazaar of ill-built shops and mean arcades has the usual squalid modern appearance, and although we know that some such village existed on the site at the time of the Turkish invasion there is nothing about the place to suggest even such an antiquity.

Within the ecclesiastical district of Varosha are nine churches and chapels, but none of these are of any interest except the remarkable underground church of "Chrysospilotissa" in Kato Varosha, and the cemetery church of the "Stavros" (Holy Cross) at the southern extremity of the village. The other churches are all more or less modern, and two of them are only curious on

account of their exhibiting the strange attempts of modern masons to imitate the details of mediæval buildings in the fortress of Famagusta.

*Chrysospilotissa*, Kato Varosha, may be easily identified by its campanile which stands up *without any apparent church attached to it*. This tower is in fact built at the top of a long flight of steps leading down into an excavation in the soft rocky soil which was originally a large pagan tomb. At the sides of the staircase are two small chambers, cut in the rock, which also belong to the original tomb. A wooden door, usually kept locked, is the entrance of the large chamber which is fitted up as a church with its iconostasion, stalls, etc. The interior, as may be imagined, is like all such underground chambers somewhat impressive. Its grimy walls of rock, dimly illuminated by the few oil lamps hanging in front of the iconostasis, and by the daylight which penetrates through a large hole covered by a species of roof like the cabin lights of a ship have a remarkable effect, and remind the visitor of the grotto of St. Helena in Jerusalem, or the Apocalyptic Cave of Patmos. The iconostasis which is of the usual blue and gold "Venetian" pattern is too grimy and decayed with the damp atmosphere of the place to be of much interest, it is curious however in having an unusual plan: instead of being carried across the east end of the church in the usual manner, it forms three sides of a square enclosure. The walls of rock and the overarching ceiling of this strange temple have at one time been covered with mural paintings, all too much defaced by age and damp to be easily decipherable.

During the middle ages this underground shrine was known in the *lingua franca* of the Mediterranean as the "Madonna della Cava," and shared with many another seashore fane the devotions of those who sailed the seas of the period. Santa Maria della Cava is mentioned by Nicholas Martoni, an Italian traveller who visited Cyprus in 1394. He describes it as a very seemly church, and as being frequented by both Greeks and Latins; at the present day it also seems to be in considerable repute.

The chief interest of this church to the modern visitor is its having originally been an important Pagan tomb. Here we see the original "dromos" preserved throughout its subsequent use as a church, and the chief alteration to the monument has probably been an enlargement of the principal cave by removing the more usual cross formed angles supporting the ceiling, and converting the interior into a roughly hewn out octagon on plan. (The church of Ayii Omoloyitades, near Nicosia, is built over a very similar and better preserved pagan tomb converted to a Christian church).

*St. Maria della Cava*.—"We anchored in the harbour of Famagusta, a city of Cyprus, on Friday, the last day of June, 1335; and on the following day we all, merchants and pilgrims, sailors and crew, went to the church of St. Maria della Cava which is about two bowshots outside the town, and there in most devout

fashion I celebrated mass, and we offered one large, or double candle to the glorious *Virgia* who delivered us from so many dangers, for while we were yet at sea we had thus made our vow. The church is worthy to be visited devoutly and often: it is in a cavern, and you descend to it by thirty-six steps. It is well lighted and adorned and painted, but of small size. Everyone who lands goes there forthwith. There are three chaplains who remain there continually, and celebrate daily for the crowd of visitors. For at sea when the sailors at even sing *Salve Regina*, one of them always invokes the help first of the Holy Cross of Mount Calvary, then that of the B.V.M. of the Cave, and the worshippers respond *Deus exaudiat.*" Jacobus de Verona, 1335. Rev. de l'O. Latin, 1895, p. 175.

"Outside the city of Famagusta . . . . . there are many seemly churches, among which is the church of St. Maria della Cava, very seemly, and many people, Latins and Greeks, go to the said church to pray." N. Martoni, *Peregrinatio*, 1394.

The traveller Van Bruyn (1693) says that he stayed in a village close to Famagusta called Spigliotissa with a subterranean church. "One enters it by 24 steps. These and the church itself are cut in the rock. There is a well and a chamber with traces of ancient paintings."

The church of the "Stavros" at the opposite or southern end of the straggling village of Varosha is an XVIIIth century building with many fragments from Salamis used up in its construction. It is of no interest in itself, but against its west end is a curious little tomb-inclosure or private cemetery containing one grave, on which rests a fine old Roman sarcophagus, which has already been referred to in describing Famagusta Cathedral (*vide* p. 126). Here amongst the orange groves and the sand dunes rests the first English Commissioner of Famagusta District, a certain Captain Robert Inglis who died in 1880. This old Roman work of art has a curious history ending in its present destination, which although perhaps a little incongruous may secure for it a better preservation than its former position in front of the great mosque of Famagusta.

This curious little English cemetery enshrining a solitary tomb is now overgrown with high eucalyptus trees, and forms a quaint picturesque spot amongst its surroundings. The sarcophagus is covered with a slab of stone on which is a singular epitaph formed by a long quotation, or at least an imitation, from Longfellow (*Hiawatha*) and at the head of the grave has been erected the shaft of a large granite column from Salamis. A very beautiful white marble capital of curious design with angel figures instead of volutes formerly lay within the enclosure, but has since been removed.

The orange groves of Varosha continue for a long distance to skirt the southern shore of Famagusta Bay, and a sandy carriage road leads to the following villages.



*Derinia*.—An ancient village with a small church of the domical plan containing a good iconostasis of the “Venetian” blue and gold type. Between this village and the seashore is an interesting little church in perfect preservation, hidden amongst fruit trees in a hollow, near the site of the ancient Levcolla.

*Paralimni*.—An uninteresting modern village, the marsh or lake from which it takes its name has recently been reclaimed by draining. On the sea coast nearest to Paralimni are the traces of a harbour and ruins, which were partly excavated by Di Cesnola in 1875, and there he found a fine colossal head of Cybele, with mural crown [*vide* illustration in “Cyprus,” p. 191] and some few other antiquities. This place would seem to be the ancient *Levcolla*, famous for the naval battle fought between Demetrius Poliorcetes and Ptolemy, B.C. 307.

On the map of 1573, a village called “Pomo d’Adamo” is marked near this place, but at the present day no such name is known in the neighbourhood.

*Phrenaros*.—A hamlet without interest, except as affording an opportunity for etymologists to imagine its name is derived from the Romaic corruption of “frères mineurs.” On the old maps it is marked as “Frinaria.” Close by are the ruins of two small rustic chapels of the usual description, one of which is known as Panayia Khortakiotissa.

*Sotira*.—A large village with three small rustic churches of some antiquity. At a short distance to the west of the village is *Kourдали Monastery* with a small church within the monastic enclosure and two chapels on its outside. Ancient sepulchres remain in the vicinity.

*Liopetri*.—A small and squalid village of the “Linobambaki,” shewn on the old maps.

*Santa Napa Monastery*.—A tradition seems to survive that this was at one time a Latin property, the curious façade and ornamental fountain were built in 1530 (?)

“In the gardens of the convent are two large stone reservoirs, fed, chiefly during the winter months, by a spring, the source of which is some four miles north-east. The water is conveyed by an ancient aqueduct somewhat similar to those at Amathus, Curium, Citium, etc. The aqueduct of Sta. Napa has undergone many repairs, and the greater part of its construction, as it now appears, is according to the Roman system; but while following its course I found air shafts, shewing that the water had been conveyed to Throni in a more direct way, and by the ancient Greek system of tunnelling. . . . . Just before reaching Sta. Napa, are the remains of small size, which the natives call “Catalima.” I dug at this place, and brought to light the foundations of an elliptical building in which I found a large Corinthian capital of white marble, and a mass of broken jars and tiles.” Di Cesnola, “Cyprus,” p. 188,

"The church (of Sta. Napa) itself, built, perhaps out of respect to the pirates somewhat like a square castle, is still standing. There is a large quadrangle with rooms round it, the church being on the left as you enter, reached by many steps, as well as the underground chapel formed out of the very grotto in which the sacred image was found. A Papas or Greek priest takes care of the church and officiates in it, and there are certain *calogrie* or nuns, who have abandoned the world and devoted themselves to the service of God: they are decently clad in black, but are not cloistered. In the middle of the courtyard is a fountain of spring water built up as we might build one, and not badly, of marble. Over this at a great height they have placed a dome on four pillars with raised seats or platforms of Eastern fashion right round it, a cool and shady resting place..... Within the church, in a corner apart, is an altar where our Latin priests, if any should come here, say mass." Travels of Pietro della Valle, 1625.

The idea that the monastery of Sta. Napa was a Latin foundation probably originated with Mr. Consul Drummond's statement:—

"Here I found a Latin inscription on a marble stone: by which it plainly appears to have been a Roman convent: and I found a place called the Latin chapel, under the same roof as the Greek church, part of which is dug out of a rock.

F. M. HIE. S. A. P.

HOC . OPVS . FIERI . FECERVNT  
GVBERNATORES . FRATERNITATIS  
SANCTÆ . NAPÆ . DVCES . ET .  
PRO . HIERONIMVS . DE .  
SALASERIS . OREMESIS .  
CIVIS . FAMAGVSTANVS .

AD . HONOREM . BEATÆ . VIRGINIS

M D X X X.

Along the southern shore of the Throni, or Cape Greco promontory, are several small rustic chapels, more or less ruined. In these remote and deserted parts of the island, immense numbers of little shrines have been built at different times; they have no architectural character and are merely interesting to the ecclesiologist on account of their dedications. One of these *paræcclesie* between Santa Napa and Xylophagou is named Ay. Nikandros.

On the seashore are many traces of watch towers. Near Timbo are remains of a square fort with a large graveyard in the vicinity, explored by Cesnola in 1872.

*Xylophagou*, a small hamlet only interesting on account of the singularity of its name.\*

*Athna* [*Akhna*].—A village on a cart-track road from Pyla to Famagusta. The village is large and entirely modern, evidently

\* According to De Mas Latrie, writing in 1878 (*l'Ile de Chypre*) some of the villages on the Throni peninsula were at one time inhabited by Linobambaki,

built on a new site within recent years, the ruins of its predecessor will be found about a mile to the south. On this old site, now covered with stones and rubbish, is a church still in use dedicated to the Panayia tou Tressa, a small building with a founder's tomb on the north side; the tomb retains its ancient paintings, amongst which is a large figure of St. Theodore. Another small church stands in ruins close by.

Near Akhna six ancient sanctuaries were explored in 1882, and over a thousand stone and terracotta figures were found, many of which are now in the British Museum. The figures were chiefly female and ranged in size from three metres high down to very small statuettes. The sanctuaries are supposed to have been older than the IIIrd century B.C. [*vide* C.M. Cat].

*Avgora*.—A small modern hamlet without interest, but with several small churches, more or less ruined in its vicinity which probably mark the sites of ancient villages. Near this village is a small church of St. George "Venechió," said to contain an ancient iconostasis with an inscription of the end of the XVIth century. On the ancient maps there is a village in this position named "Ongaro."

The main high road between Nicosia and Famagusta is reached not far from a small monastery named Ay. Kendeas, built over an *ayasma* or holy well. The monastic chapel is unarchitectural and the small enclosure of a squalid character. The *ayasma* is a long tunnel in the side of the hill filled with a pool of water, its mouth being protected by a small square chamber with a door, forming a sort of chapel in which are a few icons.

Kendeas is one of the IVth century saints of Cyprus. After passing his youth as a hermit on the Jordan, he visited Paphos where he built himself a hut on a steep rock overlooking the sea. The catalogue of Kendea's good deeds is a long one. After banishing demons, curing innumerable sicknesses, causing springs to flow in dry places, etc., etc., he died at a good old age and in peace yielded up his soul to God. This small monastery near Avgora seems to be his only memorial in the island, besides a chapel in the town of Ktima.

In the district between Ay. Kendeas and Varosha (or Famagusta) traversed by a rough cart-track several more or less ruined little churches are to be met with. The well preserved dome of St. George already referred to forms a conspicuous landmark for many miles in this flat region; within this little building are fairly well preserved wall paintings of the usual type.

On the high road shortly before reaching Famagusta stands the small restored church of Ay. Nikolas, beyond which there is a descent into a considerable hollow where a lake is formed in winter, the abode of innumerable water fowl. Here the scenery affords an agreeable change from the monotonous steppe country of the Messaoria.

## XII. FAMAGUSTA TO SALAMIS AND THE CHURCH OF ST. BARNABAS.

On leaving Famagusta a hamlet with a modern church is passed on the left, now known as *Ay. Lukas*, but marked on Gibellino's view of the siege of Famagusta as "Casal St. Alessio."

The modern road, as it approaches Salamis, passes between marshes and lagunes formed by the *embouchure* of the river *Pediæ*s, which drains the greater part of the island. The large fresh water lake nearest Famagusta deposits a layer of salt in summer time, and in winter is covered with flocks of wild fowl.

The ruined site of Salamis lies on the north side of the river and can be approached by a carriage within a few yards of the coastguard hut. "Ruins to which no others in Cyprus are comparable for extent and variety. The whole seaward side of the site is a succession of hillocks, clogged with drifted sand, which at the northern end has raised all to a common level while upon the south is a marsh formed by those deposits of the *Pediæ*s which have silted up the harbour, and left faint traces only of its quays and piers above ground. On the landward side is a hideous chaos of stone, squared and unsquared, marble and granite shafts, fragments of cornices and capitals, but hardly a trace of any one building. . . . . The large building in the western centre of the site known to the villagers as the "Loutron," appears to me to be not mediæval, as has been suggested, but late Roman or Byzantine work, and to have been a receptacle wherein the water brought in by the aqueduct, whose broken arches still remain, might be stored and cooled. . . . . The city was adorned by one temple of great antiquity and renown—that of Zeus Salaminus—compared by Ammianus Marcellinus to the great shrine of Paphos; by that of Athena Pronœa, also of note; besides lesser shrines in which, as in that of Zeus, Asiatic rites and human sacrifice were practised." Hogarth, "*Devia Cypria*," p. 62.

Mr. Hamilton Lang in his book "*Cyprus*," 1878, p. 25, gives the following derivation for the name of Salamis: "A colony of Greeks settled at a site called by the Phœnicians '*Sechelmi*' (Happy Water), and intermarried with the native Cyprian population." Mr. Lang quotes Sharpe's *History of Egypt*, III., 14, as his authority, and such an idea is perhaps borne out by a statement in a recent review of Bérard's "*Odyssæus*," 1903, that all over the trade-routes of history, and especially among the islands of the *Ægean*, there exist places called by a Greek name and a non-Greek name resembling each other; and that, further, the non-Greek name will, if treated as Semitic refer to some known Semitic root.

Salamis was a Greco-Phœnician centre so early as B.C. 600. In B.C. 307, the Egyptians who occupied the place were unsuccessfully besieged by Demetrius Poliorcetes. With the Roman Occupation of Cyprus in B.C. 58, Salamis became one of the capitals

of the island and so continued during the first centuries of Christianity. An era of earthquakes devastated the Levant before the close of Roman times and this accounts for the disappearance of the earlier monuments and Roman buildings.

In A.D. 350, the Emperor Constantius II. rebuilt Salamis on the same site under the name Constantia, and constituted it the capital of the island. As such it appears to have remained during the earlier Byzantine period, and its Bishops were considered the primates of an Apostolic See. In 648 commenced the inroads of the Arabs, Constantia was destroyed, and its inhabitants instead of attempting to rebuild its ruins, removed to a village some miles farther south which is supposed to be the Arsinoë founded in the IIIrd century B.C. by Ptolemy Philadelphus, and at a later period became the Frankish fortress of Famagusta.

"Salamis is said to have been the scene in pagan times of human sacrifices. This terrible rite, instituted by Teucer in honour of Zeus, to whom he had erected a temple in his new city, is reported to have been abolished in the reign of Hadrian (117-138 A.D.) . . . . . The victim was conducted by young men to the altar, round which he ran three times, when he was dispatched by the officiating priest with a spear thrust in the neck and his body consumed to ashes on a pyre." (Hackett, p. 303.)

The site of Salamis was supposed by Pocock and the older travellers to have been much altered by earthquakes, so that the ancient harbour and the contour of the coast would be affected to a very great extent. The explorations of 1890 shew however that this was not the case, and the traces of the ancient quay walls at the sides of the small lagoons within the reef are evidence of the natural features of the site being but little changed.

Di Cesnola and some other antiquaries of his period attempted slight explorations of ruins on the site, but without very much result. The only scientific examination took place in April, 1890, by Messrs. Tubbs and Monroe at the expense of the C.E.F. when a large quantity of terracotta figures and fragments of pottery of an early type was found under the rubbish heaps on the southern part of the area, but few indications of any monumental remains older than the Roman epoch.

Several plans of important buildings such as are usually associated with a Roman provincial town were found, with innumerable bases and fragments of marble and granite columns. In some cases the Roman temples are probably the rebuildings of more ancient shrines. The most important and perhaps the earliest in date of these buildings is the Agora, or market place situated about the centre of the general area of ruins. It measured about 700 ft. by 200 feet within the outside walls and was bordered on its longest sides by a peristyle of limestone Corinthian columns 26 ft. 6 ins. high. At its south end stood a large temple now reduced to a mound of debris, at the opposite end was the very remarkable vaulted cistern and distributing tank of the city.

The temple site of the Agora yielded a number of architectural fragments of the Corinthian style, and a very interesting but much mutilated portion of a colossal capital designed in the form of two bulls' heads and shoulders with wings, back to back, a small space between the wings being filled with a miniature caryatid figure emerging from foliage. This capital, now in the British Museum, looks more like a votive monument than part of a building, it measures 4 ft. 6 ins. by 3 ft. 1 in.

The explorers of Salamis in 1890, identified five periods of occupation on the site. Much of the pottery and terracotta figures was supposed to be of the VIth century B.C. but nothing monumental remained from so early an age. The site was however very imperfectly examined and much still remains to be discovered.

The quantity of mutilated statues found within the area of the Byzantine Agora at the north-east corner of the site was quite remarkable, but not one of them could be classed as a work of fine art. They are mostly life-size, in stone and marble, and now repose in the Museum, Nicosia. The statues found within the older Roman Agora in the centre of the site, were fewer in number and still less important from an artistic standpoint.

The great white marble colonnade, originally more than 30 ft. high, at the north-east corner of the site, is perhaps the most imposing fragment from the Roman city. It is an object of particular interest as a work of art, although its origin and purpose remain unknown. In the Byzantine age this magnificent portico—much mutilated in all probability—formed the eastern side of an Agora or Forum built out of the remains of more ancient buildings.

To Antoninus Pius, the munificent patron of the Levant colonies, much of whose work was completed by Septimius Severus, may possibly be ascribed this portico. The smaller temple of Heliopolis (Baalbek) was completed and dedicated A.D. 215, and there is a remarkable resemblance between the Salamis portico and the Baalbek temple in that extreme elaboration of undercut foliage, etc., and the thin and fragile ornaments which have evidently been executed, in both cases, after the stones were set in colonnades or walls. Contours of mouldings, proportions of columns and other features strikingly alike, point to a contemporary date.

Several unusual features occur in this sumptuous work of architectural art. The "Order" may be considered Corinthian, but instead of the usual acanthus leafage on the capitals some species of water-lily or aquatic plant seems represented. The columns are fluted, but the flutings are of a filled up variety like those on the Arch of Constantine, Rome. The inter-columniation seems almost too great for an ordinary marble cornice, and metal or wood entablatures and roofing probably covered the portico.

Constantia\*, the city which sprang into existence as a Christian city built on the site of Salamis after the famous earthquake in

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\* Named as a compliment to the reigning Emperor Constantius II. It was finally destroyed by the Arabs in 648.

the Levant, A.D. 345, is spoken of by contemporary chroniclers as a "great metropolis," Πολύανδρος and the capital of the island. Such a city would be of the usual Byzantine type—a mass of crude brick village houses, two stories in height perhaps, covered with mud roofs and focussed by the inevitable Agora or market place of an eastern town. Byzantine churches built out of second hand materials would be of a more or less permanent character, but their remains are not numerous on this site.

The Byzantine Agora of Constantia was situated in the square enclosure on the north side of Salamis marked B. on the plan of 1890. It has been twice established on this spot, the first building was a regular parallelogram of about 75 m. by 50 m. of which one side was formed by part of the then existing Roman loggia or "Stoa" on its east side. Subsequently the whole place, including the magnificent Roman colonnade has been wrecked, and on its site has again been raised a market place in a very poor style of building, a mere *rechauffé* of old materials and marble columns. Heaps of debris were evidently left as they were found by the last builders, and the great marble columns of the east side were probably buried under the later buildings. In this later building the small marble columns were probably used as the supports of squalid habitations in a VIIth century Levantine town.

At the present day the columns on the north, west, and south sides, in white marble, are of very various dimensions and style shewing that during the last building the workers had been obliged to bring these architectural details from other buildings. The greater part of the columns are now missing, owing probably to the place being used as a quarry during the middle ages. The explorers of 1890 supposed these white marble columns to have replaced colonnades of limestone.

The most remarkable surviving monument of the Byzantine epoch is the great aqueduct constructed at some period when Constantia was in a flourishing condition. The history of this colossal work about 35 miles in length is completely unknown, the very imperfect inscription on one of the arches near the village of Ay. Serghis conveying but an indefinite idea as to its date.

There is a reference in Procopius (Pal. Pil. Text. Soc. translation, p. 151) to an aqueduct of "St. Conon" in Cyprus as one of the works of Justinian, but although not improbable the statements of Procopius must be received with caution.

The Kythrea-Salamis Aqueduct, although one of the most remarkable monuments in the island, is not mentioned by any author or traveller until somewhat late in the middle ages. There is no evidence about the date of its disuse or destruction, which must however have been previous to the foundation of Famagusta in the XIIIth century; otherwise it would probably have been made use of to supply the new city. The first historical reference to the aqueduct is by Nicholas Martoni, an Italian traveller (a native of Bologna), with a taste for antiquities:—

“ In the middle (of the city built by the Emperor Constantius, father of the blessed Catherina, *i.e.*, Salamis), where the castle stood, is a certain ancient cistern, no bigger one I think, is found in the world, with a vault raised on thirty-six columns, and with apertures above whence the water was drawn. Into this tank water flowed continuously from a certain mountain, along a conduit built with pillars and arches, just as at Scolo, an appurtenance of the Castle of Tragetto or Garigliano.” N. Martoni, *Peregrinatio*, 1394. Martoni might have instanced other examples in Italy of similar aqueducts such as the curious one on pointed arches at Sulmona in the Abruzzi.

Pococke (1738) noted many arches of the Kythrea-Salamis aqueduct in a state of preservation, and on one of them he observed a Greek inscription referring to some Bishop who may have been the original builder of this colossal work.

The explorers of 1890 (J. Hell. Studies) found two aqueducts which crossed the plain from the west and entered the city at nearly the same point, after which the older one is lost to view. The later aqueduct on entering the city turns sharply away north-north-east occupying in all probability the line of the wall of the older town. The older aqueduct supplied the Loutron, and this is proved by the ruins of a small *piscina* near the tomb of St. Barnabas exactly resembling the Loutron, in construction, vaulting, corbels, etc. This more ancient aqueduct was not carried to any great distance but collected the water from several surface runnels. In other words the older aqueduct and the Loutron possibly belong to the more ancient city of Salamis on the southern portion of the site, whilst the much more imposing aqueduct with pointed arches of the Byzantine period belongs to Constantia which was the city of a later period built on the northern part.

The “Loutron,” remarkably preserved, is a nearly unique example of an ancient *piscina* or reservoir for the filtration and distribution of water in a city. It appears to have been a covered vaulted area with a buttressed retaining wall similar to the “Hundred and One Columns” of Constantinople. Its internal dimensions are 194 feet by 72 feet, divided into aisles by 36 columns.

It is interesting to find that so late in history as 1310 the old port of Salamis, or Constantia, was still in use for the small vessels of the period. In this year the Princess of Tyre embarked here although, as Amadi says, the place was but a “*loco deserto et vodo.*”

Pococke (1738) mentions the ruins of Salamis as if there had been in those days a more imposing display of ancient remains, amongst which three churches were distinguishable.

Mr. Consul Drummond (1745) gives a somewhat unintelligible account of the appearance of the ruins as they appeared at his date. It would seem that they were better preserved than they are at present.



*Chapel of "St. Katherine's Prison."*—The vast Greco-Roman necropolis of ancient Salamis contains every variety of sepulchre, but the greater part of the area of tombs still remains unexplored. The more prominent tomb-monuments consist of barrows near Enkomi partly opened by different explorers without yielding much results. Consecrated in the middle ages to the memory of the mythical Saint Katherine of Alexandria, this so-called "Prison of St. Katherine" is in reality a tomb of the largest and most imposing type. Its architectural features are too simple in character to admit of a very accurate identification as to date but the torus moulding around the interior forming a cornice, and the circular arched construction give the building a close resemblance to Roman work in Syria or the tombs of Palmyra. The plan of the tomb was a large hall with a semi-circular vault running from north to south on the west side of which is a small chamber covered by an immense flat stone, recalling the somewhat similar construction of the Phaneromeni at Larnaca. On the east side of the large chamber was a similar apartment vaulted in the same way with a semi-circular vault running from east to west; the two chambers communicating by a square-headed doorway. The three chambers constitute in plan a sort of cross, but the eastern arm has entirely collapsed and only the form of its vault survives on a great stone outside the remaining building. The tomb is now entered through the broken down wall on the north side, but the original entrance was by the now destroyed eastern chamber. Fra Stefano Lusignano gives the following version of the Katherine legend as a local tradition of Cyprus:—

"About the year 290 A.D. a certain King Costa lived in Salamis, in whose honour the city was called Constantia. In those days the Emperor Diocletian reigned, and a certain Achilles ruling in Egypt rebelled against the Roman Empire. So Diocletian proceeded to Egypt, where he killed Achilles, and calling Costa from Cyprus he gave him the government of the Kingdom of Egypt. King Costa leaving his brother in charge of Cyprus, obeyed the summons of the Emperor but being in Alexandria he fell ill and died leaving an only daughter named Katherine who, although young, was quite learned in the liberal arts. Katherine on the death of her father returned to her uncle in Cyprus who, discovering she was a Christian and fearing Maxentius and Diocletian, thought it well to put her in prison (in the tomb in question at Salamis) and afterwards sent her to Maxentius in Alexandria, where in due course she was martyred."

Nicholas Martoni (1394) gives the following legends about St. Katherine connected with Famagusta:—

"I went to that ancient city Constantia four miles distant from Famagusta, which was once a great city built by the Emperor Constantius father of the blessed Katherine, but now is utterly destroyed, and went to the place where one can see the castle of the city stood, which seems to have been of great size, and there

is that room, now destroyed, where the blessed Katherine was born : near it now stands a decent chapel, to which the people of Famagusta go with great devoutness and frequency.

“Concerning the blessed Katherine I was told in that city of Famagusta a story how, when she was grown up, and the fairest and wisest of women, her father and mother sought to give her in marriage, and the Saint who was wrapt in divine love said thus : ‘I will not accept a husband unless I find one as fair and rich and wise as I am.’ At last the Empress her mother, said, seeing this to be her daughter’s will : ‘Thou seekest my child, one of whom I cannot tell you, a man as fair and wise and rich as thou art. In an island in the sea not far hence is a hermit who serves God, go to him and ask him about a husband dowered with rank, beauty, and wealth even as thou art.’ St. Katherine replied : ‘I am ready,’ and went to that hermit, and asked him about taking such a husband. He said to her : ‘I cannot tell you about taking a husband, except One who is wise and learned, fair and rich as you desire.’ St. Katherine said : ‘Who is he of whom you speak ?’ The hermit said : ‘It is our Lord Jesus Christ,’ Then said St. Katherine : ‘And I desire Him for my spouse and lord and to serve only Him.’ And as she stood there an angel came down by night from heaven, and on behalf of our Lord Jesus Christ betrothed her with a ring, and received her for the bride of Christ. And so it was on the sixth of December I went myself to the said island where St. Katherine was betrothed to Christ by the angel, which island is about two bowshots distant from Famagusta, and near the harbour. The island is about one *modius* (1,066 yards) long, and there is a church dedicated to St. Katherine, very seemly.”

A more modern version of St. Katherine’s legend is set forth in the “History of Cyprus” by Archimandrite Kyprianos, 1788 :—

“St. Katherine, according to many authorities, was born in Famagusta or as it was formerly called Constantia. Her father was called Konstas, and he was Governor of Cyprus under the Romans, and from him the city of Famagusta was called Constantia. But when he was suspected of plotting with the Persians, the Roman Government justly ordered his governorship to be taken away, and he was exiled to Alexandria, where on account of this change of residence on the part of her father, the saint who was then a child, and studied in the famous schools of that city, became known as an Alexandrine, or one of the ‘highly educated.’ After the death of her father, it appears that the saint returned to Cyprus, driven away by a persecution then raging in Egypt. But the island was as much subjected to the Roman tyranny as Alexandria, and those who professed Christianity were as much in peril of a martyr’s death in either place. When the saint openly professed her faith in the holy name of Christ, the Governor of Famagusta immediately ordered her to be imprisoned in a place near old Famagusta now called the ‘seven stone covering,’ or the ‘five

stone covering,' or the 'Prison of St. Katherine.' From thence by the order of the tyrant Maximian, an old enemy of her father's, she was conveyed to Paphos, and eventually to Alexandria where she was martyred."

*The Church of St. Barnabas (Ay. Varnava).*—This as the tomb house or monument of an Apostle ranks as one of the most important historical buildings in Cyprus.

According to the ecclesiastical legends (*vide* Hackett's "Church of Cyprus," pp. 2, 372, etc.), Barnabas was a native of Salamis of Jewish parentage. Whilst studying at Jerusalem whither he had been sent by his parents, he witnessed the miracle performed by Christ at the Pool of Bethesda, and on professing himself a disciple of the Lord he joined the Seventy. After the death and resurrection of Christ he visited Cyprus in company of SS. Paul and Mark, and having been consecrated Bishop of Salamis, he departed on a mission to Italy where he visited Rome, Milan, Bergamo, Brescia, etc. On his return to Salamis he met with great success in his evangelistic efforts, converting great numbers of Jews, but the fanatical party succeeded in arousing the mob against him and eventually after passing some time in a prison attached to the synagogue, he was stoned to death; his body being secretly carried off by Mark who buried it in a cave on the west side of the city. Soon after the martyrdom of Barnabas a fierce persecution broke out against the Christians, and thus all knowledge of the place of interment was completely lost, until it was miraculously revealed by the saint himself in the reign of the Byzantine Emperor Zeno (474–491).

During the latter part of the Vth century contentions arose as to the ecclesiastical supremacy of the Archbishop of Cyprus and his independence of the jurisdiction of other Patriarchs. The matter was becoming a source of turmoil and dissension in the Empire when fortunately the happy expedient of a vision of the Apostle revealing the whereabouts of his interment to the then Archbishop, was thought of. Such a revelation naturally defined the status of the island Archbishopric as Apostolic, and completely independent. The Archbishop Anthemios, the recipient of this vision, proceeded to the place indicated and there found the body of the Apostle in a chest, with a copy of St. Mathew's Gospel in Barnabas' own handwriting upon the breast.

Overjoyed with the apostolical confirmation of his position, the Archbishop Anthemios hastened to Constantinople carrying the relic of St. Matthew's Gospel, which he presented to the Emperor Zeno, and deposited in the imperial chapel of St. Stephen. By the Emperor's commands the Archbishop returned to Cyprus and erected on the spot where the body was found a magnificent church with a surrounding monastery, and a hospice attached for pilgrims who might be attracted by the sanctity of the place. He also erected a shrine on the right of the altar within which were deposited the sacred relics, and adorned it with silver ornaments and marble

columns. The date of this occurrence has been placed in the fourth year of Zeno's reign corresponding to A.D. 478. Pictures representing the miraculous finding of the body of the Apostle usually shew the Archbishop superintending the "invention" of the relics at the base of a caroub tree.

The church of Archbishop Anthemios, if any portion survives in the present structure, would of course be of exceptional interest. Contemporary with the building of St. Stefano Rotondo, Rome, or St. Apollinare and the tomb of Galla Placida, Ravenna, it would represent the earliest period of Christian Art. But the present imposing edifice belongs to a far later period. Like St. Lazarus, Larnaca, and a few other examples of the same large size in the island, it appears to be of that indefinite character consisting of Byzantine methods of construction surmounted by domes, but with pointed arches and vaulting. Mutilated classic details are used up as decorations, but with little effect, and on the south side of the present bema is a thin fluted column of dark green marble embedded in the wall, which seems suggestive of the shrine mentioned in the legend, as its position is otherwise unaccountable.

Of the comparatively modern Byzantine building, two-thirds only remain. The plan was originally a nave and side aisles ending in three large semi-circular apses; in length it was divided by three transepts crowned with domes, and the arcades dividing the aisles consisted of eight massive square piers, arranged in pairs, the large arches of the three transepts alternating with narrow openings beneath the sections of barrel vaulting spanning the nave and aisles. The same system of construction is extensively used in the later Byzantine-Gothic. But the whole of the eastern bay of this construction, including the three apses and the eastern dome has at some time fallen down, and its place has been supplied by building a small apse within the lofty arch of the nave vault and preserving the rest of the church with its two western domes.

One of the most interesting features about the church is the presence of a small Latin chapel formed out of the east end of the south aisle, with its *piscina* in the usual position in the south wall. This reminder of a time when the Orthodox were in the habit of permitting the use of some of their churches—or at least portions of them—to the Latins, would suggest the date of the alterations to the church to be subsequent to the Turkish Occupation. This community of use in certain "Holy Sites" in the Levant was not unusual until quite modern days (*vide* note on the Latin Chapel at St. Lazarus, Larnaca).

The dark green marble column above referred to is embedded in the north wall of this Latin Chapel.

There is nothing about the church which would afford any idea of its date. No inscription exists, nor are there any grave-stones. The iconostasis and altar are of the very roughest

description and are possibly not older than a hundred years, the original iconostasis doubtless disappeared when the east end of the church fell down.

The building, although of large size and a conspicuous landmark—being some 12 or 15 metres high—is practically devoid of interest. The construction although on a large scale is of a miserable character and has been recently strengthened by buttresses along one side which have been built out of the ruins of the east end. The interior is bare and squalid and without a trace of the paintings which sometimes redeem such low class Byzantine structures. Ancient capitals of columns are used up in a barbarous manner to decorate the springing of the clumsy arches entirely without any sense of propriety or proportion.

*Chapel of the Tomb.*—Some hundred or more yards from the church of St. Barnabas is a small chapel built over the tomb-cave in which the Apostle's body is said to have been found. It is a small unarchitectural shed-building, but appears ancient. A staircase of recent construction in a chamber at the side leads down to the cave tomb, which appears to have been one of the pagan sepulchres of an usual type belonging to the Salamis necropolis. There are recesses on the four sides of the central tomb-chamber, and a well in the floor. The little chapel above ground is built like many similar examples in Cyprus without any west end, apparently with the idea of affording accommodation to a large congregation on the occasion of a "panigéri."

*Enkomi.*—This village which can also be conveniently reached from the railway station of the same name, is situated amongst several large artificial mounds resembling the barrows of northern Europe. Large necropoleis belonging to Salamis in ancient times also exist, and a certain amount of excavation took place here during the great period of archæological activity in Cyprus. (See the publications of the Hellenic Society about the year 1890.)

The principal village church is dedicated to the Panayia Kryso-enkomitissa, and appears to have been interesting, but, sharing the fate of the majority of such monuments, it has been replaced by an edifice in the comparatively modern style of the XVIIIth century. There are two dates of rebuilding recorded on its front, 1736 and 1867. Interior uninteresting.

The necropoleis of Enkomi which are of different periods including tombs of the primitive mound-builders, and all the later ages of Phœnicians, Greeks, Romans, and Byzantines have been but little explored in a scientific manner. A very remarkable tomb of Roman type was discovered near Enkomi in 1881 by Sir Charles Newton, and its contents are now in the Cyprus Museum. The tomb consisted of nine rock-cut chambers containing four sarcophagi. Although the tomb seems to have been previously disturbed the objects which were found are sufficient to give a good idea of the mode of burial at that period. In 1896 an

important Mycenaean necropolis was found amongst these sites of cemeteries attached to the neighbouring Salamis during the different periods of its existence.

*Ay. Sergios.* An ancient village, having a church of mediæval Byzantine style with a large number of ancient fragments from Salamis built up into its walls. It is planned as two naves ending in apses, an arrangement common in the village churches of the XVIth century; the construction is of the poorest rustic character. The Sergios in question was probably the Bishop of Constantia distinguished for his orthodoxy in the middle of the VIIth century.

Close to the village of Ay. Sergios is an important fragment of the ancient Kythrea-Salamis Aqueduct already referred to in describing Salamis. Two arches—known locally as the “Kamares”—with a portion of the stone water channel or conduit still remaining upon them afford an idea of the construction of this interesting Byzantine monument. The two arches of a pointed form—a form not uncommon in late Roman and Byzantine constructive work—are well preserved and have recently been repaired where the masonry had been removed by the villagers with a view to their destruction. Each arch measures about 20 feet span, and the water channel on top has a sectional area of about two feet square. The arched construction of the aqueduct was confined to the marshy levels near Famagusta Bay, farther inland the channel was carried on a solid construction which follows the contours of the foothills of the northern mountains, as may be seen near Petra tou Dhiyeni.

Previous to the famous destruction of Salamis in A.D. 345, and the rebuilding of the city under the name of Constantia this remarkable aqueduct does not appear in history. The Venetian and Dutch cartographers who were amongst the first archæological visitors to Cyprus invariably shew this aqueduct on their maps as being one of the remarkable monuments of the island.

*Lymnia*, a modern village with a large XIXth century church of no interest. There was formerly an ancient Byzantine church here of which some of the carved remains may be found built into the village houses.

*Sandalaris, Aloa, and Maratha*, three Moslem hamlets entirely without interest. The first named is supposed to be a mispronunciation of St. Ilario.

*Avgasida Monastery.*—An ancient building, a small church with remains of the usual monastic enclosure. The church with its two naves is of the poor rustic style of the villages influenced by Gothic details. Within it is a tombstone of a man in civilian dress with fragments of a Greek inscription and the date 1482 (see Enlart, p. 412). Ross (1845) notes a Frank inscription in Romaic at Avgasida.

*Paradisi.* Here was formerly a royal residence to judge by the account of the romantic but disagreeable adventures of the queen and children of King Amaury de Lusignan who were carried

off by a Greek pirate of Cilicia then making a raid in Famagusta Bay. Their sufferings and eventual restoration by way of Kyrenia, through the instrumentality of King Leon of Armenia, are described by the continuator of William of Tyre (Bib. Laurent, XIIIth cent.)

At the present day Paradisi is a small hamlet with a church of the modern type; at about a mile's distance nearer the sea are some ruins including a chapel, called *Paradisotissa*. This latter site may perhaps mark the site of the mediæval "villa."

*Spathariko* and *Arnadhi* are two neighbouring villages: the former was known in the middle ages as "*Spadarico*" an important settlement of Armenians; near by Mr. Hogarth discovered a Roman necropolis in 1888.

*Peristerona*, *Piyi*, and *Milea* may be most easily visited from the high road which runs from Prastion railway station to Lefkoniko, but they only possess small modern churches of the poorest type.

*Gypsos* and *Lapathos* on the main high road of the Karpas. Small villages marked on the old map as "*Ipsos*," and "*Lapathos*," near which are many traces of ancient habitation in the form of graves and wells.

*Ay. Yeorgios*.—An ancient village mentioned on the mediæval maps, but no longer containing anything of interest.

*Synkrasi*.—Ross (1845) noted a Latin inscription in this village. There are four small rustic chapels in the village more or less new, and at its south extremity is a pretty little monastery, apparently ancient, dedicated to St. Procopis.

*Ay. Pædia* is a rustic church of the common type built over an *ayiasma* or Holy Well. The only thing remarkable about it is its name which seems to recall the deification of ancient rivers—*Pediæ* *e.g.*—there is no such name in hagiology.

### XIII. NICOSIA TO THE KARPAS BY AKANTHOU.

The high road through Kythrea is continued for about two hours to Lefkoniko, passing the unimportant modern villages of *Petra tou Dhiyeni*, *Kalivakia*, *Chatos*, *Knodara* (or *Konetra*) all Moslem villages, *Gouphe*s, *Vitsada*, and *Psilatos*. Of these places *Vitzada* and *Knodara* [*Arodaro*] were known to the mediæval cartographers. At *Vitzada* a Hellenistic shrine with statues was unearthed in 1893.

*The Kythrea-Salamis Aqueduct*.—Between the villages of *Petra tou Dhiyeni* and *Chatos* is an interesting fragment, between three and four miles long, of this magnificent construction. At this part of its course it has merely been a trough about a metre wide carried round the undulating foothills of the Kyrenia mountain range, with a masonry substructure where necessary. It circles round the hillock on which *Petra tou Dhiyeni* is built, and a little

nearer Chatos becomes part of the high road which happens to lie in the same direction. Near Petra tou Dhiyeni is a branch of the aqueduct which was evidently carried up the Kurn or Dry River as an affluent. The only *arcaded* remains of this aqueduct will be found near the village of Ay. Seîgios.

According to the old map of 1573, the famous aqueduct had its commencement in a large lake or reservoir close to the former centre of Kythrea—St. Demetrius—formed by damming up the water of the Kythrea spring.

The village of *Chatos* is marked on the old map as “Chiadîs,” and possesses some traces of antiquity in a mosque which appears to have been built out of a Latin church, possibly a seigneurial chapel. This little building has since been turned into a modern red-tiled house.

*Lefkoniko*.—An important modern village or secondary town, in the midst of the flourishing agricultural district of the Mesaoria plain, where two main roads of communication cross each other. This village is of sufficient importance to have one or two small carriages plying for hire to the neighbouring railway station (distant about 5 miles) of Prastion.

“Levconico, the biggest village of the Mesaoria, with about a hundred houses. The church has no antiquities. A commonly recurring feature in the later architecture of this neighbourhood is the transition of a square base to the cylindrical form of the column, while the sides of the cube are scooped out in half circles, and the corners projecting between them are blunted.” (Ross’s “Journey,” 1845. Like the majority of Cyprus churches the subject of the above curious description has been rebuilt in approved modern style.

On the mountain slopes to the west of the new main road to Akanthou, a few hamlets of no particular interest are situated. *Kornokipos* is an old village not marked on the ancient map, but mentioned by Lusignano as Armenian in his time. *Ay. Kariton* is evidently “St. Carita” of the old map. *Trypimeni* is also an old settlement. *Ay. Nikolaos*, *Malounda*, *Artemi*, and *Platani* are uninteresting modern hamlets, chiefly Moslem. Close to Malounda is the church of St. George instanced by Enlart as a fine example of Byzantine style.

In this barren region are the Moslem hamlets of *Ay. Iakovos* and *Mandræs* with a rustic chapel of St. Irene, and the more interesting remains of what seems to have been a circular walled village with the traces of a church, at a place called “Kirillis.”

#### XIV. THE KARPAS PENINSULA.

The “Oxtail” (Βόες οὐρά), as this district was named in antiquity, extends from the end of the Kyrenia chain of hills on the west, and nearly from Salamis on the south, in a north-easterly direction; pointing towards the Gulf of Alexandretta. The



peninsula is scattered over with the ruins, more or less important, of every age. At different times it must have been thickly populated by different races, traces of whose settlements abound on both shores ; but such periods of activity and prosperity could only have occurred when the eternal scourge of piracy was lifted from the neighbouring seas for some considerable time, unless, as is still more probable, these numerous seaside villages were the homes of Levantine pirates themselves.

Strabo describes the Carpasian Peninsula, but very few of the towns and monuments he mentions have been satisfactorily identified. Two large towns, Uranium and Carpasia stood on its northern shore, and served as markets for the trade between Salamis and the Asia Minor region, the Cape of Dinaretum having always been a barrier to navigation on account of its variable winds and currents. The famous Demetrius Poliorcetes landed on the northern coast on his way to the siege of Salamis, and to take part in one of the first naval battles of antiquity.

According to one theory the Karpas Peninsula takes its name from an ancient word meaning flax or linen, its staple product. "Karpas" may also be considered to signify "fruitfulness."

The primitive See of the Karpas was founded towards the close of the fourth century, the first Bishop being Ay. Philos, to whom a church is dedicated on the sea-shore near Rizokarpaso. This See was reconstituted by the bull of Alexander IV. in 1260.

In the course of the middle ages the district became one of the great baronies of the Lusignan Kingdom, and passed through the hands of various noble families : De la Roche, De Verney, De Fabrice, and finally the Venetian Giustiniani.

*Trikomo*, an important village situated at a point where the Messaoria plain passes into the hilly district of the Karpas. The principal village church is interesting in preserving certain details of an early Byzantine type. The south side appears to be of the XIIIth century, and although the rest of the church has been modernised, several ancient details are inserted in its walls. In the centre of the village is a small cruciform chapel of probably XVth century date with a plastered interior inlaid with porcelain plates in the local style.

From *Trikomo* the ascent to Kantara Castle is usually made via *Ay. Elias*, a modern village with a Maronite monastery in the neighbourhood ; in the middle ages the Maronites had their principal centre at a place called Tala or Attalia in the Karpas, a place no longer traceable. *Monarga*, a Moslem hamlet ("Monagra" possibly derived from Ἀγρός) ; *Yerani* ; *Avgolidha*, with a church of *St. Marina* ; and *Ovgoros*. The village of *Ay. Andronicos* is also called "Topdjikeuy" or the "home of the gunner." These villages being almost entirely Moslem they possess little of interest to the visitor. Continuing the road through *Ardana* an old village with a modern church, and skirting the cliffs of the upper range of hills, the monastery of Kantara is reached.

Kantara monastery presumably occupies the site of the Orthodox monastery of the middle ages, the centre of Orthodox resistance to the encroachments by the Latins in the XIIIth century. It was here that John and Konon, the emissaries from Mount Athos took up their abode in 1230. "Here they collected around them a number of disciples, attracted to the spot by the fame of their austerity and good works. Reports of this saintly band at length reaching the ears of the Latins, they resolved to judge for themselves as to the truth of what they had heard..... The answers received proved satisfactory until their questioners came to touch upon that subject, so fertile in disputes between the two Churches, the use of azymes..... Summoned within a stated period to answer before the Archbishop of Nicosia for the disrespectful way in which they had spoken of the Romish Mass, these intrepid men, beholding with joy the near approach of their long expected martyrdom, expressed their readiness to die a thousand deaths if necessary, for the Orthodox faith. The night before their departure from Kantara they spent in the chapel of the monastery in prayer, and praise, and in participation in the Holy Eucharist. On the morrow they took their way to Nicosia where they lodged in the monastery of St. George of Mankana without the walls..... As soon as their arrival was announced the Latin Archbishop Eustorgius ordered the holy monks to be brought before him. They at once obeyed the summons and with John and Konon at their head wended their way to the Archbishop's Palace, singing as they went the 119th psalm. When they appeared he inquired if the report he had heard about them was true, and on their replying that it was, committed them to prison, hoping by such means to shake their fortitude..... For three whole years did these devoted men endure without a murmur all the miseries of a most irksome captivity." Hackett's "History of the Church of Cyprus," p. 94. They were eventually martyred with all the revolting circumstances of mediæval fanaticism. After being dragged over the rocks of the river bed, tied to the tails of horses, their lifeless bodies were burnt and as a matter of course their relics were afterwards collected by the enthusiastic and admiring co-religionists.

So late as the time of Archimandrite Kyprianos the skull of the martyred Konon was preserved at Paphos (A.D. 1780).

The present monastery of Kantara consists of a small monotholos in the centre of a plot of ground intended to be surrounded in the usual way by a monastic enclosure, only half of which has been built. The church is of no architectural pretensions and with its surroundings probably dates from the XVIIIth century. Within it is a fine bronze chandelier of mediæval style.

A small ruined church with earthenware plates stuck into the plastered vault is to be found to the west of Kantara Castle on the way up from the monastery.

The *Castle of Kantara*, Candare, or La Candaire is but seldom mentioned in the historical records of Cyprus. We first hear of it in 1228 when the imperialist faction of the period was occupying it, besieged by the royalists under the leadership of Anseau de Brie, a devoted partisan of King Henry I. On this occasion the outer *enceinte* of the castle was ruined by a *trebuchet* or catapult of the besiegers, it is therefore evident that the castle which is in a remarkable state of preservation at the present day must have been subsequently rebuilt, and may be considered to date in its present state from about 1300.

On the arrival of the Genoese invaders in 1373, the castle which remained in the hands of the royalists was the refuge for the Prince of Antioch the uncle of the unfortunate King Peter II. The prince having been captured in Famagusta with the rest of the royal family, was subjected to disgraceful treatment and confined in a prison with irons on his legs. But his faithful servant and cook, named Galentiri, made an ingenious disguise by which the prince having got rid of his fetters was able to pass out of the town dressed as the cook's scullion with an old cooking pot over his head and a frying pan in his hand which he was supposed to be carrying to be retinned. Outside the walls of Famagusta the prince met with another faithful retainer and within a few hours gained safety and liberty within the Castle of Kantara.

During the Genoese Occupation of Famagusta, Kantara appears to have served as an important check upon the marauding incursions of the Italians. Under the Venetian dominion the castle remained garrisoned until 1525, when it was abandoned together with the other hill fortresses.

"The superb Castle of Kantara, the Hundred Chambers, which, seeming to hang in mid-air, dominates this end of Cyprus, has been often visited and described. Buffavento stands higher, and St. Hilarion can shew more perfect ramparts and turrets, but neither recalls so strangely a forgotten age, neither seems to be so thickly peopled with its ghosts, as this lonely ruin on its pillar of rock. No painter's wildest fancy has pictured anything so fantastic as these Cyprian Castles, and, standing at the foot of the last steep leading to the gate of Kantara, and involuntarily recalling the fairy-towers of romance, the traveller might imagine it the stronghold of a Sleeping Beauty, untouched by change or time for a thousand years! It is best seen from the north-west where the precipice is sheerest, the winding paths seem to cling most dizzily to its face, and the ruins of the interior cannot be seen; but once within the outer gate the illusion partly vanishes in view of the broken battlements, although man and horse can still find shelter in many of the chambers." ("Devia," p. 101.)

In the Cyprus folklore is a curious story of the "queen" (the mysterious fairy of the Levant) who sits on a certain rock or stone amongst the castle ruins, viewing the sea and land, for what purpose does not appear. The spot is called by the shepherds Θρονὸν τῆς

Πάρινας. The usual mythical treasures are supposed to be waiting discovery by the venturesome shepherd who penetrates within the realm of enchantment.

The castle, to judge by all appearances, was rebuilt at the same period [c. 1300] as the Castle of St. Hilarion. In the same way as at the larger fortress advantage has been taken of a mass of rock with precipices on its sides, standing clear of the surrounding hill-tops. Where the rock, between its precipices, hardly admitted of approach by the venturesome goatherd and his flock high walls have been built forming a chain of defensive *enceinte* around the position. The regular roadway approach to the castle is formed on the east side, and here the defences are still well preserved and very interesting. The main entrance gate has been defended by a small enclosure serving as the bailey, the outer wall of which has fallen down, but at either end a small round tower survives with its battlements complete. This outer wall and small towers do not seem to have communication with the main part of the castle except through the main gate. Above the bailey rises a very high wall with two flanking towers, that on the north side provided with a curious kind of "eschaugette," or projecting turret of a very unusual form, with 7 loopholes. The purpose of this singular feature is difficult to explain unless it is intended to protect the large water cistern immediately below, and on the *outside* of the *enceinte*.

Where the gaps in the natural defence of the position, between its precipitous sides, have been walled up with masonry, many vaulted chambers have been constructed within the *enceinte*. These chambers are all in excellent condition of repair, and the terraces formed on their roofs are still intact.

Above the *eschaugette* already described formerly stood a tower in two stories, the upper approached by and communicating with the terrace roofs of the adjacent buildings. This tower formed an excellent look-out for the whole coast line between Kyrenia and Cape Andrea. The upper part of this tower is much ruined and the vaulting gone. On the opposite side of the main entrance is the well preserved guard room, with an *oubliette* beneath approached by a hole in the floor, doubtless intended to receive prisoners at the entrance of the castle.

The highest point of the rock within the enclosure is crowned by a ruin of a small edifice which has been vaulted in two squares: only the south wall with half the vault remains. The doorway is curious in possessing the apparent traces of a "pont-levis" of small proportions, but the building is so much ruined and the site encumbered with debris as to make investigation difficult.

In 1914 the castle ruins were carefully strengthened wherever necessary, and the precinct closed by an iron gate inserted in the old principal entrance. The curious *eschaugette* at the north-east corner was in a very precarious condition owing to the decay of the inner surface of the walls. In some places the turpentine

tree—one of the most destructive parasites of ancient buildings in Cyprus—could only be destroyed with the greatest care and difficulty. These matters have been attended to and this most interesting ruin has now been placed in a satisfactory state of repair without in anyway altering its picturesque venerable appearance.

*Akanthou*, a village surrounded by immense areas of ruins and debris from ancient settlements such as usually encumber important sites in Cyprus. The largest of these areas surrounds the monastery and church of the *Panayia Pergaminiotissa*, at the distance of an hour's ride from *Akanthou*. The church is of mediæval type with central dome, it has mural paintings of a good style but they have been much destroyed during a recent restoration. Close by is a necropolis of Byzantine times, and amongst the tombs will be found a curious little rock-hewn chapel, measuring 16 ft. by 13 ft. in which is an iconostasis, also cut in the rock: in its centre is a doorway, and on either side a window and then a door. It is a roughly executed piece of work, and there is no architectural detail affording any idea of date. On a neighbouring knoll may be dimly discerned the traces of an acropolis of the ancient settlement, but the remains are insignificant.

*Iastrika*, an ancient site covered with ruins at the mouth of the stream running through *Akanthou*. This site is identified by Hogarth with the ancient *Aphrodisium*. "*Akanthou* stands in the same relation to it as *Rizokarpaso* to *Carpasia*, *Agridia* to *Urania*, modern *Lapethos* to the ancient, and *Ktima* to *Nea Paphos*." ("*Devia*," p. 99.)

Numerous small rustic churches are to be found in this neighbourhood, more or less ruined; the *Panayia Melissa* is a rather more important example of the style, surrounded by ruins of a village.

"The road runs north to a pass which you see from the plain [cutting, boghaz), and in half an hour leaves the plain for the foothills. They are of sandstone and clayslate, denuded and full of clefts. The vegetation is scanty, wild or dwarf cypress, pines *arbutus*, *lentisc*, and thorny shrubs unknown in Greece. . . . As soon as one has crossed the watershed, you get a view through a narrow pass, with a small brook, of the sea and of *Cilicia Tracheia*. When the road has cleared the pass, it runs eastward for an hour and a half to the hills, over rocks of tertiary formation, and with here and there pretty little olive groves. Then I reached *Acanthou* (ἡ 'Ακανθοῦ') charmingly situated, above three-quarters of an hour from the shore, on a hill-top near a stream. To the south there tower over the village the bare blue and red limestone masses of one of the highest peaks of the range, crowned with dark pines. The day was too far advanced to allow me to search for the ruins of which I had been told. I revelled in the beauty of the soft warm spring evening, as I strolled through the richly wooded outskirts of the little place." Ross, 1845, p. 50. The hill above the village referred to by Dr. Ross, is another "*Mount Olympos*," the common designation for a high mountain in Cyprus.

Akanthou was known to Mariti (1760), as "Accatu (formerly Acte Argivorum)," the site of a city. Di Cesnola calls it "Acatu," and speaks of the numerous small caves near by used by the natives as dairies where the famous cheeses are made. The village of Akanthou contains two churches which have been entirely rebuilt of recent years dedicated respectively to Ay. Ioannis and Ay. Photius. In addition there is an old church without architectural character used as a cemetery chapel and dedicated to Ay. Varnava. The carriage road between Akanthou and Davlos is not yet completed, the visitor must therefore continue his journey on horseback for about 10 miles.

To the west of Akanthou, on the sea-coast, is a hamlet called *Kapsalos*, in the neighbourhood of which is a small church dedicated to Ay. Marina, and the ruins of an ancient town now known as *Moulos*. Di Cesnola speaks of this place as "Mulasha, where there are a few broken columns and sarcophagi lying on the surface. The ruins are not extensive, and very difficult to explore." "Cyprus," p. 238.

*Phlamoudhi*.—The centre of a sparsely inhabited region with a small uninteresting church. Near by is an ancient tomb of the Paphos type with open court and Doric colonnades cut in the rock, also an old ruined tower of uncertain age, built of large rough-hewn stones. *Davlos*, the present termination to the road from Komikebir. The village church was rebuilt some fifty years ago with fragments from an older building.

The new road to the Karpas is near the sea-shore passing a rebuilt chapel of Ay. Sozomenos in which is an ancient stone iconostasis. On the cliff above the chapel are the bases of columns of a Roman temple and many ruins.

Cesnola mentions this district in his book, p. 239. "At a place called Macaria is an old Greek church built out of surrounding ruins. . . . . The next ruins are called Gastria, after which come the remains of Pergamos, near the village of Phlamoudhi. Twenty minutes east is a headland called Davlos, where a modern geographer has placed the site of Aphrodisium. It is more probable that the city was farther east where are traces of a harbour and pier, and the remains of an extensive town, with Corinthian capitals and fluted columns of granite and marble." In this neighbourhood are also ancient sites, now called Lemonas and Theros.

*Eptakomi*, with a modern church, a village in an inaccessible position and of no interest.

*Komikebir*, as its name indicates is an Arab-Turkish settlement, and the inhabitants are chiefly Moslems; it possesses two uninteresting modern churches. Not far to the north of the village appear to be remains of an extensive classic villa.

Continuing the high road, via Ay. Theodoros, the chief village of the sub-district containing the principal police station, several small villages are passed: *Kretia* (Kridhia), *Ay. Evstathios*, and

*Patriki*, are all modern. The name Kridhia is probably a corruption of the common place name Agridia from 'Αγρός (Lat. *ager*) a farm.

The main road from Tricomo to Ay. Theodoros passes near the sea-coast by a Christian village named *Gastria* which possesses small modernised chapels of SS. John and the Prodomos, and an ancient church of St. George now converted into the village school. *Gastria* is evidently a corruption of "Castrum" in reference to a neighbouring eminence on the sea-shore—very conspicuous in the landscape—on which are a few traces of a castle built by the Templars in 1191, as suggested by Enlart. The traces are inconspicuous, a few wall foundations, a cistern, and perhaps the vestiges of a small harbour. This may possibly be the castle which was pulled down by King Henry II. when he was founding Famagusta.

*Gastria Castle* is frequently mentioned in the mediæval chronicles. Here Gautier de Montbeliard took refuge with his treasures when flying from his brother-in-law Hugh I. in 1211. Here also the "vieux Sieur de Beyrouth" landed in 1229 on his way to protect the royal family imprisoned in Hilarion Castle, and although Amadi says that King Hugh III. ruined the castle in 1278, in revenge for the enmity shewn to him by the Grand Master of the Temple, still it is spoken of as a fortress in 1310, when the unfortunate Henry II. was forced to embark in its little port for Armenia, by his usurping brother Amaury the Prince of Tyre. Near *Gastria* a Phœnician necropolis was unearthed in 1882, contents in the S.K.M.

To the east of *Gastria* stretches a tract of barren land, bounded by the sea, which at one time seems to have been well populated, called the *Vallia*. Several sites on the sea-shore are covered with Phœnician ruins, of which the most interesting is a temple enclosure in a very perfect state, situated at the distance of a few hundred yards to the east of a headland called *Akrotiri* or Kodur, and 150 yards from the sea. The stone enclosure, 37 feet by 21 feet outside measurement, is of an oblong form. The stone walls are about 2 feet high, and some of the stones are 6 feet long. "The north-west angle is composed of a great upright block, obviously a menhir or an emblem of fertility; its full height from the ground is 6 feet 9 inches and its width and thickness each 2 feet 10 inches. It tapers slightly, but is not pierced. That this is a Phœnician relic there can be little question; stone enclosures with upright menhirs are frequent on the opposite coasts, although the usual form is circular." (Hogarth's "Devia," p. 67.)

Mr. Hogarth considers the ruins adjacent to this curious enclosure, amongst which are many upright stones of ancient oil-presses, but no trace of any important building or temple, to be the site of a settlement called Cnidus. The headlong on which the ruins stand is also known as Cape Elaia.

*Ay. Theodoros*, a straggling village of considerable antiquity with a small old church, said to have a mysterious subterranean

passage—probably an old horizontal well—beneath it. There is also a large modern church of the usual uninteresting character. On the north of the village is a small church, recently rebuilt, which is said to have been built by Latins, known as Ay. Vlodhi. Near by is a Roman milestone.

*Vokolidha*, a modern uninteresting village with a new church, and a rustic chapel on the sea-coast dedicated to Ay. Tekla.

*Tavros*.—There are two churches here: St. Sergios, newly rebuilt, and St. George, an insignificant ruin.

*Ay. Thora* (probably a corruption of Ay. Theodora) is a ruined village in stone heaps.

*Livadhia*.—A Moslem village with what seems to be an interesting old building used as the mosque—perhaps an old house with an arcaded front, of some antiquity adapted for the purpose. The chief object of interest is however a small church known as *Panayia Kyrà*, about half a mile to the east of the village, which contains the very unusual feature of an apse decorated with mosaic. This little building is a small cross-planned chapel with a dome, and of no architectural character as far as the building is concerned. It has all the appearance of dating from the XVIth century. The mosaic semi-dome of the apse, about 6 feet wide, is now in the last stage of degraded decay, and the greater part of it is missing—possibly removed by visitors who used to regard it as miraculous in certain diseases of the blood. It represented the Madonna and Child of a very common mediæval type on a gold ground, the whole being in the usual Venetian glass cube style; the gold ground was formed of cubes set in the form of a small scale pattern. The work seems to be of XVIth century date. This little church is perhaps the “Madonna di Loara” referred to by Lusignano as belonging to the Loara family of Cyprus, ennobled by the Venetians.

*Koma-tou-Yialou* seems to have been an important mediæval village. Alex. Drummond (“Travels,” 1745) speaks of it as “prettily situated, and the fields are well laid out near the sea: it was once so extensive as to contain fourteen churches; but now five-sixths of it lie in ruins, among which is the church of Our Lady, where I found the following inscription upon a stone, accidentally laid on the four pillars of the altar table. It is written in old French, like that which I sent you from Delapays: I can read every letter, and many words I understand; but I cannot oblige you with an explanation of the whole, which I therefore leave to your own investigation:—

ICI . GIST . DAME . MARGVERITE . DE . BOVDAPRE .  
 ESPOVSE . QVI . FVT . DE . MESSIRE . ANTOINE . DE .  
 GEBELIN . LAQVELLE . TRESPASSA . A . XXX . IORS .  
 D'OCTOBRE . L'AN . MCCCXXIIII . DE . CHRIST.”

The village has been much altered of recent years and five of its churches, dedicated respectively to SS. Michael, George, Nicholas,



“ *Nikoluthe* ” (little St. Nicholas), and the Panagia have all been rebuilt. The large church of the Archangel is dated 1859. St. Sofia is merely a cave. There is one small chapel (ruin) of St. Solomon which survives from the middle ages untouched and interesting, it seems to be of a characteristic XVth century style.

*Ay. Anna* is an ancient structure in ruins, near which is a quarry with the date in Latin characters M.D.XXXIII. inscribed upon a rock. Perhaps from hence the stone came for the building of the walls of Famagusta. In a small ruined chapel close by is the same date repeated—M.D.XXXIII. DIE XII. MARZO.

*Galatia*.—A Moslem village with a mosque but containing nothing of interest, in the neighbourhood of a large lake or marsh.

*Leonarisso (Ziamet)* and *Vasili*.—Two large straggling villages which practically form one, where there is nothing of any interest. The two village churches have been rebuilt. Here the loop road of the Karpas divides. The visitor will find it best to continue by the northern branch and return by the southern, thus avoiding a long and steep ascent to Riso.

*Ay. Andronikos (Topdjikeyu)*.—A small hamlet where the ancient church has been completely rebuilt. To the left of the road lies a hamlet with an ancient chapel, named *Kilanemos*, where there are said to be inscribed stones which have been brought from one of the ancient sites which abound in this district. The village church has been rebuilt.

“ The ruins known as *Ay. Iannis*, close to *Yialousa* itself, and two sites on a desolate part of the coast below *Platanisso*, some miles farther to the west, appear to me to be relics of the many stations which maintained commerce with Anatolia in the middle ages : ruins of late churches, and small drums of modern columns may be seen in all the last that I have mentioned. As the first peaks of the Northern Range are approached, the country becomes more and more broken, and the coast-road impracticable : the few villages which exist on this side, *Ay. Andronikos*, *Kilanemos*, *Platanisso*, and *Eptakomi* nestle behind the ridge in deep valleys, or on sheltered plateaux. Across the base of the Karpas the mountains stretch like a wall, terminating in the huge buttress of Mount *Yioudhi*, which bars all ingress to the narrow strip—the garden of Cyprus—which extends for fifty miles between mountain and sea, past *Aphrodisium*, *Macaria*, *Keyrenia*, and *Lapithos* to Cape *Crommyon* and the Bay of *Soli*. Above *Eptakomi*, pleasantest and most hospitable of Karpas villages, a narrow defile leads into this favoured land, well judged by Col. Leake to be the most beautiful part of the Turkish Empire, and somewhere towards its western extremity is to be sought the site of *Aphrodisium*.” (“ *Devia*,” p. 94.)

*Yialousa*.—A large village with a police station. The principal village church dedicated to St. Michael is of some interest. It consists of a common XVIIIth century monotholos tacked on to an old church of the early mediæval type, with three aisles cross-

planned and surmounted by two small domes. Externally the walls of the older church are arcaded in the usual Byzantine manner. Internally both buildings are completely whitewashed, and nothing in the shape of an inscription remains anywhere about them. *Ay. Marina*, a modern church, has curious imitations of the XVth century Gothic tracery decorating its exterior. Chapels of St. George and the Trinity near the village are without interest, as is also the monastery of the Panayia rebuilt in 1794, and recently again restored.

*Solomoni* and *Melanagra* are unimportant villages with rebuilt chapels. Sites of villages and ruins cover the district east of Yialousa, but nothing of particular interest occurs until reaching a small hamlet and coast guard station on the seaside called Makhæria, with an ancient chapel of St. Thyrsos built among the rocks, a building of no artistic interest. Thyrsos was an early Byzantine Saint to whom Justinian erected a memorial church in Constantinople.

At *Ay. Thyrsos* a footpath leads off the high road in half an hour across the fields to a very great curiosity [guide necessary]. Among rocks and stones in an uncultivated tract of land covered with the low "forest" peculiar to Cyprus, lie two limestone statues (female), one of colossal proportions, about 13 feet high, the other of about life-size. The larger one seems to represent a deity in flowing garments and the "Kalathus" head-dress, the smaller may be a votary with perhaps the usual offering in one hand, the right arm seems to be raised in supplication. Her hair is dressed in the characteristic late Roman style. Both figures have an unfinished appearance, but their weatherworn condition prevents certainty as to this. The larger statue seems to be rolled over on its side in the place where it has been quarried, but the surroundings do not suggest a regular stone quarry. The interest attaching to these statues lies in the fact that they are memorials of a remote antiquity which have apparently never been made use of for the purpose they were intended, and they also shew that such sculptures were hewn out of the rocks in a very casual manner. Their presence in this out of the way place would suggest that some speculative priests were about to start a temple near the site, some scheme which failed in its inception. The date-style of the figures seems late, but in Cyprus the artistic poverty of sculpture throughout the ages has been too great to allow of much stylistic definition. They may be even as late as the Christian Era, which would account for the abandoned work, half finished, and of atrocious proportions—the larger of the figures having a head too big, and the smaller a very clumsy shape. Who can say what they represent? Perhaps a commission to some stone carver never paid for and abandoned in consequence of the religious changes of the times. As unfinished relics *in situ* of a remote period they are objects of the greatest interest, it is to be hoped they may long escape the "collector."

Within a few hundred yards of the statues is the ruined rustic chapel of indefinite age so common in Cyprus, and the remaining wall of a house or perhaps tower of some antiquity. Other ruined chapels dedicated to St. George and to the 40 martyrs lie within a short distance.

*Ay. Photios-tis-Selinias*, a ruined double aisled church with a dome in the centre of the south nave. This may be one of the Romanesque churches of the Karpas reconstructed in the Byzantine manner, as there are traces of a round arched arcade. The painted interior can still be deciphered to some extent.

*Anasia*, a ruined village with a modern church of St. Marina containing the iconostasion of an earlier ruined church.

*Monastery of the Panayia Eleousa* (Our Lady of Pity), about  $2\frac{1}{2}$  miles from Rizokarpaso. This is a small and squalid building with a church of two naves of the usual type of the XVIth century. It contains nothing of interest beyond a richly moulded doorway of a very hybrid description.

*Rizokarpaso* (Dip Karpas).—A large straggling village through which the extremity of the carriage road passes from north to south under a singular archway. The principal church, dedicated to Ay. Synesios, an early Bishop of Carpasia, served at one time as the Orthodox Cathedral for the restored See of the middle ages. It is a building of some size and resembles the Ay. Varnava, Salamis, type of large Orthodox church. Byzantine arcades on the exterior of the three apses may be relics of the XIIth century. It has however been more or less rebuilt in recent years with details absurdly copied from Famagusta Cathedral. Alex. Drummond in his "Travels," 1745, says :—"Here is a new church, built after the mean vulgar form, though the wooden carved work of the choir is better than what I have observed in any Greek church, and must have belonged to some other, for it is very old." Of this no trace remains.\*

Two small ruined and nameless churches stand near the village ; the other village churches dedicated to the "Triadha," Archangel Michael, the Prophet Daniel, and SS. Andronicus, Athanasius, and George Asprokolymbos have all been rebuilt during the XVIIIth or XIXth centuries. Ay. Triadha has recently been fitted with a stone and marble "templos," the materials for which have been procured in the ruins of Ay. Philo, and remains of an older building are built up into the modern church.

Between the seaside site marked by the church of Ay. Philos and the modern—or comparatively modern—village of Rizokarpaso lies the site of ancient Carpasia.

"I need not describe in detail a site on which Sakellarios and Pococke have said so much. For nearly a square mile the slopes

\* The local characteristics of house building at the extremity of the Karpas are slightly different from the rest of Cyprus. The materials are usually more substantial and consequently the villages resemble those of Syria. Affixed to the front of each house is a strange looking bakers-oven with a high chimney, unlike anything of the kind elsewhere in the island.

below Rizokarpaso are strewn with remains, in one place a beautiful monolithic shaft of white marble indicating a building of importance : but all is choked with drifted sand or earth brought down from above, and the excavator only will be able to make much of the site. The most remarkable of its features are the harbour and the tombs in the cliffs.

"As at Salamis and New Paphos, everything upon the surface of this site is late : but clear evidence of earlier periods in the history of Carpasia is found in the tombs.

"The tombs are all empty, and many, to judge from the crosses cut on walls and roof have been re-used in Christian times. No scientific work has been done here, and only the early tomb-robbars, the villagers, and perhaps Di Cesnola have ever tried the site."

*Ay. Philos* or *Philonos* is a ruined church of Byzantine character which perhaps represents the cathedral or "metropolis" of the early Bishops of the See of Karpas. The present building is of late date and stands within the ruins of the usual monastic enclosure. "Elegante église ruinée sur un falaise" (Enlart). Since Enlart's visit the church has been completely ruined, only an arch and the east apse remain.

"In the 'Vita St. Epiphaniï' c. 49, Philo is stated to have been sent to Cyprus by the sister of the Emperors Arcadius and Honorius to bring Epiphanius from Salamis to Rome that, by the Saint's prayers and the imposition of his hands, she might recover from a dangerous illness. Epiphanius is reported to have formed so favourable an opinion of him as to have consecrated him Bishop of Carpasion in 382, in obedience to a divine revelation, though only a deacon, and to have confided to him the care of his own diocese during his absence. He was the author of a commentary on the Song of Songs." Hackett, p. 381.

The mediæval Greek-Orthodox See of Carpasia dates from the "Constitutio Cypria," a Bull of Alexander IV, dated 3rd July, 1260. The original Byzantine Bishopric is said to have been founded by St. Epiphanius, Bishop of Constantia, in the IVth or Vth century, but of this, as with all these early Sees of the Orthodox Church, and even those of the middle ages, little if any history remains. Four or five names of early Bishops have been discovered by Hackett, of which the first is Philo, and another is Synesios, both names associated with ancient churches of Rizokarpaso and its neighbourhood. In reviving, or reconstituting the Orthodox Sees, Pope Alexander IV. did not wish to preserve the whole of them, but having created four Latin Sees he orders each of these to be provided with a suffragan Bishop of the Orthodox Church, taking his title from some ancient diocese. Thus the Bishop of Carpasia became the suffragan of the Latin Bishop of Famagusta.

The road along the southern shore of the Karpas Peninsula between Rizokarpaso and Cape St. Andrea is one of the most

beautiful in Cyprus. It follows the outline of the shaggy spurs which descend from the hills into the sea, and form little coves with sandy beaches. A considerable rock named Chelones (tortoises) forms a landmark on the shore, and according to Mr. Hogarth, who gives a long description of it in "*Devia*," possesses a singular archæological character. Here Mr. Hogarth discovered traces of a slip for launching ships from a road  $3\frac{3}{4}$  miles long, across the peninsula, which had evidently been formed at a remote period for the purpose of avoiding the doubtful sea passage round by Cape Dinaretum for small vessels voyaging between Salamis and the northern coast of the island.

Farther along the coast is the site of Palæochorio, with ruins of houses and a large ruined church. This deserted village covers the hill-top with tumbled heaps: it was probably abandoned when pirates made all this coast uninhabitable.

The Cape Andreas, known to the ancients as Dinaretum was crowned by a temple of Aphrodite Acræa, an important shrine of which nothing is now left but traces of its plan, about 117 ft. by 57 ft. set nearly true east and west on the top of the hill, at the base of which lie heaps of squared stones and fragments of statues, pedestals, etc. "Married women were excluded from its rites, while maidens there underwent the initiation which Herodotus records at Babylon. We are never likely to learn more of it, for there is no scope for excavation, the site having been too thoroughly plundered either to rebuild the monastery, or, like Famagusta, to make the quays and hotels of Port-Said." ("*Devia Cypria*," p. 84.)

Evidences of a town or village at the base of the hill, and curiously preserved wheel marks were observed by Mr. Hogarth in 1889.

*The Kleides Islands.*—The extremity of the "Oxtail" promontory of the Carpass is formed by a small group of rocks dignified by the name of the "Keys of Cyprus."

"I was rowed out to the islands, coasting round the cliffs, and looking down through two hundred feet of clear sea on to every shell or weed on the bottom. But I had to be content with the marvellous scenes of the voyage for the islands afforded me nothing more than a superb view of the Cilician and Syrian coasts divided by a hazy gap which marked the bay of Iskanderun. Three of the six islands are mere reefs washed from end to end by the swell which seems to heave always round Cape St. Andreas; of the remainder one is very small, not more than a few yards in diameter, but just raised enough out of the water to support a scanty vegetation; another, somewhat larger, is divided from the mainland by a channel only a few feet wide, and is a mere mass of shingle cemented together and covered with stunted undergrowth. The last and largest lies nearly a mile out, and is covered with 'schinia' shrubs and grass and inhabited by countless sea birds." ("*Devia*," p. 82)

The Cape Andreas scenery is well described by Mr. Hogarth as forest interspersed with plains "destitute of inhabitants except at harvest time, and fringing bays, on the very margin of which sweet water can be found at the depth of a few feet, while the wells farther inland are brackish. In one such plain an hour eastward from Rizokarpaso lies *Platia*, a little summer hamlet built upon and out of the ruins of an earlier settlement; on the left a great isolated block of a brilliant red colour stands up among the forest, and somewhere among these hills copper has been found, for on the shore of the Bay of Nankomi I picked up slags similar to those at Limni in Paphos.

"Presently the little plains and bays come to an end, and the shaggy ridge bends round to the sea, falling in perpendicular cliffs right into deep water. There is no longer a road along the gullies and low ground, and we climb on to a rugged plateau which gradually slopes again to the eastern cape: the little monastery of the Apostolos Andreas, the islands called the Keys of Cyprus, and a knob of rock standing upon Cape St. Andreas itself come into view, and far away over a stretch of windless burnished sea the blue cone of Mount Casius in Syria rises out of the haze." (*"Devia Cypria,"* p. 80.)

*Apostolos Andreas.*—The monastic buildings have unfortunately been completely rebuilt in the modern fashion, but a tiny Gothic chapel built against the sea cliff and partly buried beneath debris from later buildings is of a special interest. M. Enlart gives a charming representation—plan and section—in "*L'Art Gothique*," p. 404, and describes it as a chamber of a nearly square form (about 7 metres by 7 metres) with a round pillar in the centre. It is vaulted in four bays with square ribs, in the XVth century style, which spring from the central column without any regular capital, and rest upon the usual conical corbels in the walls. In several places carved ornamentation has been provided for, which has never been executed.

On the east side is an apse terminating the north aisle, in front of which stands a plain stone iconostasis. The interior has been intended to receive mural paintings, but the intonaco is in a state of ruin. It would seem probable from M. Enlart's description that this chapel—which may have formed a crypt to a church built upon the cliff above—belongs to the period and style of the great Orthodox Churches of Famagusta. Pococke (1738) found the monastery quite uninhabited.

This monastery is supposed to have been founded by the Apostle himself whose name it bears—but its greatest historical interest is due to Roger de Hoveden's account of it as the place where Isaac Comnenus surrendered himself to Richard Cœur-de-Lion in 1191. The fallen despot probably fled hither in the hope of finding conveyance to the opposite coast. "Situated at the world's end, on a burning plateau of rock and scrub, it has almost no inhabitants: one solitary monk and two δούλοι were alone in it during my

visit, seeing no one but a chance traveller, or the sailors who land to get water at the spring under the tiny church of St. Andrew, from which the monastery derives its sanctity and its fame." ("Devia Cypria," p. 81.)

The "Cava Andrea," a festival which takes place towards the end of August, is one of the great pilgrimages of the islanders. Villagers from all parts of Cyprus travel along the roads leading to the north-east cape for the purpose of holding a fair, and venerating the three wells of water (two of which are within the little chapel above described, and the third immediately outside it), which are supposed to have come into existence on the spot where St. Andrew placed his foot for the first time landing in Cyprus. This fair of St. Andrew is also attended by visitors in boats from the surrounding shores of the narrow seas.

The above legend of St. Andrew visiting Cyprus must however be of very modern fabrication. It is not mentioned by any of the ancient chroniclers, nor does Hackett appear to have noticed it in any way.

Returning along the north coast of the promontory to within three or four miles of Rizokarpaso an interesting collection of ruins is passed, called *Aphendrika* (Pococke's "Asphronisy.")

"There is a narrow strip of fertile plain between the hills and the sea, and the ruins lie back from the coast on the last slopes of the ridge, covering a considerable area with masses of squared stone, fragments of columns, and foundations of houses. Three large Byzantine churches are prominent objects, the principal one dedicated to the Panayia Chrysiotissa, having a three-fold apse, and being much larger than modern village churches." (These are the churches referred to by Enlart and referred to below; they should be described as Romanesque.) "In the precinct of a second, that of Ay. Demetrios, lie fragments of granite columns of Roman period and a marble *cippus* uninscribed; and the site of three other churches can be traced, proving that Urania (if so it be) was a place of considerable importance in the Byzantine period. East of the town may be seen the large quarry from which it was built, now called the "Phylakes," and behind the ruins rises the citadel, of no great height but a very conspicuous object, projecting sheer on three sides from the hills into the plain. "The summit of this rock bears ancient remains as interesting and perhaps as primitive as anything in Cyprus, for the entire ground plan of the building, whether palace or fortress, which once crowned it, has been preserved by the fact that the lower portions of all its chambers were excavated in the living rock to a depth of from 2 to 4 feet. . . . . A tomb belonging to this site bears a Cypriote inscription of a particularly archaic character proving the existence of the town at an early period, and these rock chambers must be coeval with its foundation: and I have little doubt that the plan of a fortress or dwelling place constructed by very early Asiatic immigrants into Cyprus has been preserved at *Aphendrika*." ("Devia Cypria," p. 86.)

The small port of the ancient city, now filled up with sand, and reduced as in the case of other harbours on this coast by a slight upheaval of the coast line, may still be traced ; also a large and probably still but little robbed necropolis.

Two of the churches of Aphendrika are interesting examples of the XIIth century Romanesque style of the Karpas. All that remains of the larger building are portions of the south aisle and the principal apse. It measured about 25 metres by 15 metres, and the principal nave was no less than 8 metres wide. It was vaulted in the usual Romanesque fashion with semi-circular arcades and vaulting arches carried on square piers and wall pilasters. The side aisles were lighted by windows with semi-circular heads, and three windows of the same size and design were carried round the principal apse. The church was built without any sculptured or moulded details of any kind, the square piers of the nave arcades being alone treated with a small chamfer.

In the midst of the ruins of this ancient church a small monotholos of the XVth century has been erected, filling up the three western bays of the original nave. This smaller building possesses nothing remarkable about it, it is dedicated to the Panayia.

Another church of the Romanesque period exists at Aphendrika known as "Panayia Asomatos" (or the "Incorporeal"), it is of the same plan precisely as the large church already described, but measures only 15 metres by 12 metres. The interior has been slightly ornamented by the addition of a moulded cornice to the apse at the start of the semi-dome, and by a moulded impost to the piers supporting the nave arcades. At the west end the arches have the curious Italian characteristic of a semi-circular *intradós* with a slightly pointed *extradós*. A narthex, which has completely disappeared, formerly existed at the west end.

"The mountainous ridge has become higher and assumed bolder shapes, and its shaggy spurs run out into the sea. Between them for the next few miles lies a succession of tiny fertile plains." ("Devia," p. 85.)

On the summits of the hills behind Aphendrika have stood large villages of later times. To these securer positions the inhabitants of Urania and Carpasia probably retired at the advent of the Arab pirates in Byzantine times. The site of a deserted village known as *Agridia* contains the ruins of four churches. This was a fief of the De Verneys.

*Ay. Varvara*, midway between Aphendrika and *Agridia* is a large ruined site which Mr. Hogarth thinks may dispute with the former the more ancient title of Urania. "Neither Strabo nor Ptolemy makes mention of this city, nor do they note anything at all between Carpasia and Cape Dinaretum : our only authority for its existence is Diodorus (XX., 47) who relates its capture by Demetrius Poliorcetes." ("Devia," p. 85.)

Leaving Rizokarpaso by the southern road the usual ruined village sites may be found on either side. *Ay. Pappos* is a ruined



Byzantine church which commemorates the first Bishop of the primitive See of Chytri, a personage who distinguished himself by forcibly consecrating the famous Epiphanios to the Bishopric of Salamis.

"It happened to be the season when the grape harvest was approaching maturity. Before sailing, Epiphanios proposed to his companions that they should go into the market and buy grapes. He had just chosen two very fine bunches and was in the act of paying for them, when the saintly Pappos drew near, his tottering form supported by two deacons and attended by three Bishops. Addressing Epiphanios he invited him to leave the fruit with the merchant and accompany them to the church. The latter accepting the invitation, Pappos on their entrance requested him to offer prayer, when he excused himself on the plea that he was not in orders. The words had scarcely left his lips before one of the deacons, by main force dragged him to the altar, where, after rapidly passing through the grades of deacon and priest, he was consecrated Bishop.

"Robertson in his 'Church History' says that the practice of forcible ordination on the ground that none were really worthy of the Episcopate but such as were chosen against their will, was a remarkable feature of this age." Hackett, p. 404.

*Ay. Thekla.*—A small ruined church of no interest, traces of ancient villages along the coast line.

*Sykhada.*—A locality which embraces the sites of several ancient villages covered with ruins. At *Aphendrika*—not to be confounded with the more important ancient site on the north coast which Mr. Hogarth has identified as the "Urania" of the ancients—is a ruined church of large size which is particularly interesting as exhibiting the style and characteristics of the Romanesque architecture of the XIIth century. These two places of the same name are singular in possessing large churches of a masoncraft which seems peculiar to the Carpass, as far as Cyprus is concerned, a masoncraft evidently imitated from the buildings of the Latin Crusaders established in Syria during the XIIth century. The cathedral of San Salvador, Beyrout, is for instance a typical example of this style. But although these Romanesque churches were designed in a Latin style of construction, there is no doubt that they were built for the use of the Orthodox Church, as there is no historical evidence to the contrary. The larger of the Romanesque churches at the Aphendrika on the north shore was probably erected under the supervision of some Frank from the opposite coast, and the other churches of the district of that period appear as if copied from this example with the timid addition of a few mouldings to certain architectural features. Of sculpture there appears not a trace.

The church of Sykhada-Aphendrika is the complete ruin of a very large building measuring about 26 metres by 15 metres. The walls are traceable all round the base, but only fragments of

vaulting and arcades remain over the two side aisles. The plan of the church has been of the usual Romanesque barrel vaulted three-aisled terminating in semi-circular apses ; but a large narthex has, by diminishing the length, rendered the proportions more in accord with Byzantine traditions. The three bays of this narthex were covered with barrel vaulting, that in the centre in a line with the nave, those on the sides at right angles. Some slight attempt at decoration has been made by giving a moulded impost to the semi-circular arches of the nave arcades. There are traces of a cloister court surrounding this ruin in the usual Cyprus fashion.

*Galinoporni* (Kaleh Bournou).—This village, chiefly inhabited by Moslems, has an unique character from the presence in its midst of an immense tomb similar to the still larger excavation of Elisis, and from the surrounding necropolis.

“The great tomb of Elisis stands alone, no smaller graves are hollowed out beside it as by the royal sepulchres of Phrygia, and no ancient site can be detected for some miles round ; but at Galinoporni a hundred other rock-cut graves honeycomb the eastern slope on which the village is built : the houses are often built on to them, and they are used as inner rooms, as stores, as stables—indeed the natives are half-troglodyte.” (“Devia,” p. 76.)

The great tomb is cut in the face of the cliff immediately east of the village and near the ruined church of St. Anna. It is easily accessible by means of a ladder, and through an opening closed by a wooden door. The interior now filled with dust and filth two feet deep, has been used as a goat stable for ages, and the three wells which seem to exist in its floor have been filled up with stones. The general appearance of the interior resembles the larger tomb at Elisis, but it is rather loftier, it is not so carefully finished in workmanship, and in plan it consists of only a central chamber 68 ft. 8 ins. long, out of which six side chambers branch, each about 25 ft. by 10 ft.

The cutting of this excavation—like that of most Cyprian and Syrian tombs—has been done with an adze-like tool about an inch broad in the blade. Speaking of the probable site of the city or settlement to which this necropolis belonged, Mr. Hogarth says :—“I can only refer both the Elisis and the Galinoporni tombs, to a large site which lies on the coast at a point due south of Korovia. The ruins extend for half a mile westward of the ruined church of Ay. Varvara (miscalled Ay. Georgios in the Survey) and cover the slope inland for some 300 yards. At the western extremity, overlooking the sea, is a knoll which appears to have been the citadel.” (“Devia,” p. 77.) The village contains a chapel of St. Anna and two other small shrines, all in ruins.

*Korovia*.—A Moslem hamlet without interest.

*Elisis*.—A Moslem hamlet, which is only of interest on account of a most remarkable cave-tomb on the opposite side of the road. This tomb was visited by Sir S. Baker in 1878, and by Hogarth

in 1888. It is exceedingly difficult of approach by a path up the precipice in which the excavation has been made. It measures about 87 ft. by 40 ft. and about 7 ft. in height, the interior being divided into three aisles like a church by massive columns of rock supporting the roof. There is a deep well at the farther extremity, and square recesses to contain bodies branch off on either hand. The rock cutting is in all parts careful and regular, and the interior quite empty. This remarkable tomb seems never to have been turned into a church, but there are a few signs of human occupation either by *banditti* or shepherds, and some modern names scrawled on the walls in the usual way. This is the most remarkable cave-tomb in Cyprus, and is known in folklore as the summer retreat of the army of the mysterious "queen" who is for ever appearing in the rustic story.

*Ay. Symeon*.—A hamlet without interest, apparently Moslem; it gives a name to the famous tomb above described, which is also known as the "summer castle of St. Symeon."

*Vathylakka*.—A hamlet with two small insignificant chapels without interest. On the coast are the sites of several ruined villages, one of which still survives as a chiftlik with a small ancient church under the name of *Neta*.

*Lythrankomi*.—A small village on the left, with the monastery of the *Panayia Kanakaria* close to the high road on the opposite side. This monastery is perhaps the most interesting example of its kind in Cyprus.

The monastic church consists of three naves terminating in semi-circular apses, and covered with semi-circular or barrel vaults. No windows visible. The original plan of the nave arcades appears to have been with cruciform piers carrying the semi-circular arches and vaulting ribs.

The architectural style of the building is of the simplest, and devoid of any attempt at sculpture, but it is evident the builders were accustomed to the passing fashion of the Romanesque mason-craft of the XIIth century, so characteristic of the Karpas and that this original design has been much altered at the period when the cupolas were added to the central nave, and certain reinforcements to the side walls.

The great and remarkable feature about the church of *Kanakaria* is its possession of an apse mosaic of the same character as the better known example at *Kiti*. These two works of art (so rare in Cyprus) have been studied by several experts who seem to agree in ascribing them to the XIIth or XIIIth centuries. They probably belong to a school of art which flourished in the Levant at the time of the Crusades, of which the most important works decorated the vaultings of the Holy Sepulchre Church, Jerusalem (1130–1150) and the walls of the Bethlehem Basilica (dated 1160). They belong to a type of mosaic (small glass cubes) which was carried to the greatest perfection at Palermo and elsewhere in Sicily during the same period, and although the

workmanship, as the inscriptions at Bethlehem imply, may be Greek or Byzantine, there is no doubt that the impetus to such decoration, like most other forms of art in the Levant of almost any period, came from Italian artists on their way as pilgrims or as colonists.

The mosaic is now (June, 1914) in the very last stage of ruinous neglect. A crack in the semi-dome lets in daylight at the feet of the Madonna. The face and the larger part of the figure of the B.V.M. are entirely gone, and the only portion of the centre group preserved (to some extent) is the Infant. Hardly a trace remains of the figure on the Madonna's left side, but the head within an aureol of saint or angel on her right hand seems fairly intact, although there is not much of the body remaining. The ornament of the original arch with its medallions of saints heads is too far ruined to constitute a feature of any importance, a mere indication of its design alone survives.

The mosaic picture represents the Virgin seated, holding the Child upon her knees. The heads were executed with remarkable care and beauty, and the attitude of the Infant, dressed in a white robe and holding a parchment roll tied with a red riband, and relieved against the blue dress of the mother, very effective. Around this group, forming the border of the arch to the semi-dome, were small medallions containing portraits of saints on a gold background, each with its appropriate inscription. These latter portions of the design have unfortunately suffered very much from the building of an arch across the apse at the time of adding the cupolas to the vaulted roof. This mosaic has been made the subject of a special study by Smirnoff.

As in the case of all the monumental works of art of a native kind in Cyprus—and even those of a distinctly foreign or Frank character—there is no documentary history. No inscription or date remains upon the walls of Byzantine churches older than the Venetian Occupation, and very few examples of so comparatively recent a period are to be met with. All that we can conclude from the appearance of the Kanakaria Church is that a very ancient Byzantine shrine once stood on the site, and of this ancient building some remains survive in the form of marble columns with Corinthian capitals and some other debris now to be found used up in the western narthex and in the porch on the south side. About the XIIth century this older church was replaced by the building of a Romanesque character which we now see, with its mosaic semi-dome over the apse. Then at some subsequent period, perhaps within comparatively modern times, the villagers, taking advantage of some excuse for repairing the building, and impelled by their natural instinct, have reverted to the usual Byzantine domical construction. The consequence is a confusion of styles and a rather deplorable effect.

In 1791 the narthex was rebuilt and possibly other repairs were executed. In 1871 a modern screen of deplorable workmanship,

with remains of the old templos used up, was erected. Within the apse containing the mosaic is preserved an ancient stone episcopal throne, a mere square block of stone.

According to a local idea the title "Kanakaria" is a corruption of Γανκυρία (or "Our Lady of Blood-healing.")

## XV. NICOSIA TO KYRENIA VIA THE BOGAZ.

Leaving Nicosia by the ancient "Porta del Proveditore" or Kyrenia Gate, the great modern Turkish cemetery of the town with the railway station is passed on the right.

Two miserable villages of mud houses (Kumurgi, "charcoal burners") entirely uninteresting are passed within the first few miles, and at the commencement of the steep hill which ascends through the pass of St. Catherine is placed the Police Station of Agirda. Here visitors to the castle of St. Hilarion take a footpath on the left of the high road, having provided themselves with the key of the iron gate, without which they will find it impossible to obtain admittance. Either at Nicosia or at Kyrenia (Commissioner's Office) the key of the Castle is freely confided to respectable persons, on deposit of two shillings, which amount is returned to the depositor on the safe restitution of the key.

The scenery of the north coast of the island is remarkably beautiful and as the view of the verdant hills, the sea, and the distant snow mountains of the Taurus in Asia Minor burst upon the view, the effect is particularly charming.

The way up to the Castle of St. Hilarion is about 1½ hour's walk from Agirda, but this may be considerably shortened by driving on to a small farmhouse—the Bogaz—from whence a field path, rather steep, leads in a more direct line. The road is rough and stony, and for those who prefer riding mules can be sent on beforehand. A very beautiful and romantic view of the castle is presented about half way on the way up, and a fine general view of it can be obtained by proceeding a little farther along the main valley of approach on the way to Karmi.

*Castle of St. Hilarion.—History.*—The actual history of St. Hilarion Castle begins in 1228, when Giovanni d'Ibelin, Regent of the Kingdom of Cyprus, converted the then existing Orthodox monastery to the purpose of a fortified retreat where the young King Henry I., his family, and partizans could take refuge from their opponents the supporters of the Imperial pretensions of the great Frederick II. But the following year the Imperialists obtained possession of the newly-built castle, and Giovanni d'Ibelin found himself constrained to lay siege to his own buildings. On this occasion the place was defended by the celebrated Philippe

Chinard, a native of Cyprus of French parents, who afterwards became famous as the builder of some of Frederick II.'s Apulian Castles.

In 1230 the Castle, then in Imperialist hands, was besieged by the Royalists, with whom was the famous Philippo di Novara, soldier, poet, and writer of philosophical works. On this occasion occurred the incident, recorded in "*Les Gestes des Chiprois*" (one of his works), of his lying wounded by an arrow, on the rocks facing the Castle, and improvising satires and verses very much to the annoyance of the garrison on the walls.

In 1232 the Castle, which had been secured by the Royalists, became the residence of the sisters of Henry I., and was once more besieged by the Imperialists under the command of Count Filangeri. The young king who was absent in Beyrout hurried back with a Syrian army provided by d'Ibelin, and attacking the Imperialists in the pass of St. Catherine routed them completely and thus secured the future integrity of his kingdom (15 June, 1232). In 1348, King Hugh IV. retired to Hilarion to avoid the pest then raging in the island.

The next time the Castle figures in history is a few years later when again it afforded a refuge to the representatives of royalty suffering from the Genoese invasion. Prince John of Antioch, uncle of the young King Peter II., who here took up his abode in 1373 proved however to be a madman, and after murdering his faithful Bulgarian mercenaries in the Castle, he himself was murdered on his return to Nicosia by his sister-in-law, Queen Eleanor.

With the changed manner of warfare, and other circumstances of the times, the mountain Castles of Hilarion, Buffavento and Kantara fell into disuse and they cease to be recorded in the chronicles after the XIVth century; a hundred years later they were deemed a danger to the kingdom by the possibility of their falling into the hands of watchful enemies of the opposite coast.

The dismantling and destruction of the Castle of Hilarion, as well as the other mediæval fortresses of the kingdom, is attributed to the parsimony of the first Venetian Proveditore of the island, Francesco di Priuli (c. 1489), by Jauna, who moreover accuses him of selling the fiefs of the Crown to persons of low condition and "roturiers." The noble family of De Nores however bought Strovilo and its dependencies, the family of Scinclitico became Counts of Rochas, and the Podocataro bought the barony of Kiti. "*Le Sénateur Priuli qui songeoit plus au profit qu' à la magnificence voulant épargner l'entretien des garnisons nécessaires fit abattre les Chateaux Hilarion, et ceux de Cantara, Buffavento, Cave, Pothamia et Siguri.*" Jauna's "*Histoire*," p. 1049.

*Description.*—This immense and important ruin has been enclosed and secured from further depredation on the part of villagers by the Government of Cyprus (1904).

The remains may be divided into three sections which represent the three lines of defence. All three portions present the appearance of having been built about the same time (with perhaps the exception of the main entrance), which according to the chroniclers was during the struggle between Imperialists and Royalists in 1228-1232. A small Byzantine monastery existed on the site previous to the building of the Castle in the XIIIth century, and of this the church was preserved entire, and also a portion of a wall or range of buildings on the north side.

Section I.—The outer *enceinte* and barbican enclosing a large area which constituted a bailey. Owing to its remarkable site the outer defences are naturally without any moat. The barbican was a comparatively small outwork and was closed with a mere gate without drawbridge or portcullis. Within this the main gate of the *enceinte*, surmounted by a semi-circular arch, was likewise unprovided with the usual drawbridge or portcullis. A mere wooden door afforded an entrance, but above it are four brackets of a *machicoulis*. At this point are preserved the only architectural features of the Castle which afford some clue to date. The brackets of the *machicoulis* are each decorated with a different sculptured device. Amongst them is a very curious representation of a lady's head with the curious horned head-dress of the XVth century.

The *enceinte* is planned to enclose the whole summit of the mountain (2,386 ft. above sea level). Starting from the deep and precipitous valley on the east it climbs round the enclosure of the bailey up the side of the valley on the south and joins on to the horizontal portion which crowns the top of the position. The length of this remarkable wall is about a quarter of a mile (approximately). In its length it has nine towers or semi-circular projections, spaced at a great distance from each other—it is in fact little more than a mere enclosure, and is built of indifferent rubble masonry. The mortar used in its construction is of lime and the hard stone of the mountain, which seems to have been pounded roughly for the purpose. This outer portion is of the XVth century.

Section II.—The Main Guard. Passing through the bailey (which may also have constituted a village to judge by the numerous traces of houses and walls) a sharp ascent leads to the entrance of the principal group of buildings of the Castle. Here it is evident a more important method of defence was adopted than at the barbican. A kind of two-storied tower was built against the side of a precipice of rock. The gateway under this tower was in the wall at right angles with the cliff. From this gateway a drawbridge descended on to a platform across a chasm in the ledge of rocks on which the tower-like structure is built. This tower and entrance are now completely shattered by falls of rock from the cliffs above; until recently the arrangement for working the drawbridge could be traced in the masonry within the gate. This gate-tower is a vaulted structure.

The large group of buildings within the Main Guard comprises many which are roofless, and a few chambers still covered with vaulting, all in the usual XIIIth century style. They are of little architectural character or interest—mere utilitarian structures in rubble masonry with cut freestone for arches and groins. Their most remarkable feature is the trace of high gabled roofs where vaulting was not used. The gables still stand intact in several places, but there is little trace of the material which covered the roofs. As the castle has evidently been systematically dismantled, the roof covering, if of tiles, may have been carefully removed, or it may have been of thatch, a material still used for the purpose on the opposite coast. It is at least curious that no evidence of the roof covering remains in the debris on the site.

Amongst these buildings of the XIIIth century, recalling the Europe of the middle ages, stand the souvenirs of the earlier Byzantine style. Of the ancient monastery of St. Hilarion the church has been most religiously preserved by the castle-builders. Not only was it retained for the use of the new occupants of the site, but the large dome which covered it, and which must have shewn signs of failure, has been most carefully strengthened with supports in the fine masonry of the XIIIth century.

The church was of a peculiar plan, one other example of which still survives at Antifonitis, also in the Kyrenia District. This plan consists of a parallelogram (10 m. by 8 m.) within which stand eight pillars of masonry, two detached, the others attached to the walls, forming a trapezoid space covered by the dome. The altar stood under an arched space at the east end, and from the east wall a central apse with a sort of semi-circular niche on either side projected. Unlike the Gothic work of the XIIIth century, with its finely jointed masonry, the church was built in the old Byzantine manner with "tile bricks" (about 5 cm. thick) and mortar joints of equal thickness. Courses of rubble stonework are also introduced at intervals in the height of the walls. The dome has entirely disappeared.

On the north of the church are the remains of a chamber with an apsidal termination eastwards. In the curve of the apse were two or perhaps three small apsidal niches. This portion of the remains has unfortunately been much obscured recently by well meant but injudicious restoration.

Other features of this group of buildings are a perhaps unique "belvedere" with a vaulted ceiling and open sides, evidently constructed for the purpose of enjoying the extensive view, and an immense cistern capable of containing the greater part of the pluvial water supply of the Castle. The cisterns of the Castle are numerous and of large size. In addition to the one here mentioned, two very large tanks were constructed against the wall of the bailey, and another on the upper plateau or "keep" besides numerous smaller ones in different parts. In this portion of the Castle the style of building is substantial and superior to that of



the great *enceinte*. Architectural features with the exception of a few moulded corbels are non-existent, the only trace of decoration is a dim fragment of mural painting (the Annunciation) which remains over the arch of a little oratory built against the north side of the church.

Section III.—The only means of access to the upper plateau of the Castle, the portion corresponding to the “keep” or last line of defence in ordinary mediæval fortification, is by climbing an exceedingly steep ascent of several hundred metres in length. Earthquakes and falls of rock and earth from above may have changed the condition of this means of access to what was evidently intended as a royal residence. In 1904 a series of rough steps were cut to facilitate a visit to this upper plateau, but no traces of any more convenient path or of any regular staircase were then discovered.

On the west side of this upper courtyard, facing the entrance, stands the royal residence and chief architectural feature of the whole Castle. It is a long and somewhat narrow building of two stories arranged in such a manner as to fit in between the two perpendicular cliffs which form the north and south sides of this square courtyard. The west wall of the royal lodging is built on the edge of a precipitous slope which forms a natural defence on that side and affords a stupendous view over the district of Lapethos and the Asia Minor coast. The lower story is vaulted.

This palace or royal residence is a remarkable piece of architectural art considering its position. A certain effect of luxury is apparent in the elegantly designed windows of the upper story (two examples are still preserved) and in the disposition of a projecting wooden gallery forming a communication between the chambers on the side facing the court. The upper story and the external gallery were approached by a wide staircase (now much ruined) from the courtyard at the north-east corner, and a small internal staircase also existed at the south end. A small postern leads out of the lower story on to the precipitous slope of the west side. This portion of the ruins is unfortunately much shattered—but the east wall is intact. A curious “Lady’s Bower” projects at one end.

At a still higher level than the royal apartments and approached by a reconstructed staircase is a line of wall fronting south and with three or four bastion-like towers projecting from it. This curious fortification, built on the highest ridge of the mountain, terminates in a tower towards east which commands the whole of the lower part of the castle. This eastern tower can only be approached with difficulty.

The ruined Castle of Hilarion is a particularly interesting and perhaps unique example of a “chateau fort” built as a royal residence, and completely abandoned since the close of the middle ages. Such a monument illustrating the mode of life of mediæval royalty, untouched by subsequent alterations, would be difficult

to find in Europe. Here we have the most interesting of souvenirs of the once famous Royal House of Cyprus and Jerusalem.

*Legends of the Castle of St. Hilarion.*—"The Castle of 'Dio d'Amore' or 'Dieu d'Amour' is on the top of the mountains and as difficult to scale as that of Buffavento, and when one descends one passes from plane to plane. It was ruined by the Venetians but still there are rooms remaining and the church of St. Hilarion the Abbot, to whom when he came into the island flocked multitudes of infirm persons. He went to a place which was not then a castle, but the house with a garden belonging to him they called the God of Love, who was a gentile, and devils still inhabited it. And when the Saint went into that place the devils were unable to remain there, and made such lamentations and cries that the holy man fled, and with joy came to a place where citharas were played. There passing into a garden he found the master of the house lying on the ground covered with leprosy. And Hilarion marvelling how a leper could have mounted to that height cured him immediately. After living there Hilarion died, and was buried in that garden, and all the infirm from various parts of the island visited the place and were cured, and eventually a church was built.

"At the end of a year one of Hilarion's disciples came from Egypt, and professing to take up his abode near his master, in a dexterous manner he succeeded in carrying off the body to Egypt; 'but' says St. Jerome 'the garden continued to work miracles, as well as the place to which the body had been carried, so the Egyptians glory in the body, the Cypriots in the garden and the sepulchre.'" From Lusignano's "Chorografia."

In the Calendars and Martyrologies of the ancient church there are three Saints of this name: Hilarion of Cyprus is the "Great," whose life was written by St. Jerome; he is said to have flourished A.D. 333.

In the folk-lore of Cyprus the three Castles of St. Hilarion, Buffavento, and Kantara [Λαρκου, Κουτσουβέντη, and Καντάρας] are called each of them the 100 rooms. The hundred rooms may be counted but the hundred and first can never be found. Each has its legends of the shepherd who enters a doorway and finds himself in an enchanted garden where he passes years, coming back to life at sunrise on a dewy morning. The three Castles are of course the particular residences of the mysterious and all pervading "queen," and of course her treasures—those unfortunate treasures which have attracted the cupidity of the ignorant peasant to the undoing of much of the old ruins, and in some places their complete destruction.

The supposed treasures of the "queen" which she secreted at Kantara are thought to have been removed, according to one of the fairy tales, to Famagusta. This has not prevented a great many holes from being dug in impossible places and much mischief done.

## XVI. NICOSIA TO KYRENIA VIA KYTHREA AND BUFFAVENTO.

A straight and level carriage road leads from Nicosia to Kythrea, passing through *Miamilia* where there is a station on the railway, and where vegetation which always marks the presence of water anywhere in Cyprus makes a delightful contrast with the surrounding sterile appearance of the Messaoria. The aged olive trees and the plantations of more modern growth spread over the large area known as Kythrea, or Deyirmenlik (place of water mills), and but for that squalor which always accompanies, unfortunately, any centre of industry in the Levant, the district would be a veritable garden.

*Kythrea*.—This singular village, or rather collection of villages, which owes its existence to the famous spring issuing mysteriously from the base of Mount Pentadactylon, is not mentioned by Strabo. There are, however, ancient references to Chytroi which name is considered to be rendered in modern Greek or Romaine as Kythrea.

Mariti (c. 1750) refers to the confusion of the name Kythrea, Citerea, etc. (known to the ancients perhaps as Cythera) with the fabled birthplace of Aphrodite, which, however, he prefers to maintain should be sought for between Paphos and Limassol.

The ancient site of the central settlement of Chytroi is probably marked by the ruined church of Ay. Dimitrianos, on the eastern side of the present collection of villages. By the side of this ruin is a large sarcophagus said to have contained the body of the Saint.\* An acropolis, with traces of a sanctuary of Aphrodite Paphia, and many tombs were investigated in 1883, by Dr. O. Richter. A still older necropolis of the Bronze Age was found nearer the spring head or Kephalovrysi. Ay. Dimitrianos is marked upon the old maps as of importance, a position which it probably occupied during the Byzantine and mediæval periods, at the present day it is completely deserted.

During the middle ages the village or collection of villages was known as “La Quercherie,” and as such is referred to in the Papal Bull of 13th December, 1396, at the time of its being presented by King Amaury to the Dean and Chapter of Nicosia Cathedral for an ecclesiastical benefice.

Fra Stefano Lusignano (1571) speaks of “Chitira,” beautiful with gardens, and with a copious spring which is divided into two heads or parts, both of which supply many flour mills, and are also used for the cotton plantations. At the present day Kythrea is divided nominally into four districts or parishes:—Kephalovryso, Khardhakiotissa, Sirkales, and Ay. Marina. The

\* In the early church there were several Saints of the name of Demetrius or Dimitrius, Bishops of Antioch and Alexandria, etc. The Dimitrius of Kythrea, whose name is still popular amongst the Cypriots for baptism, was apparently an early Bishop of Constantia (Salamis).

villages which cluster round the lower water courses should also perhaps be included: *Khrysidea*, *Neokhorio*, *Voni*, and *Trakhoni*, the last named being a station on the railway from which the district can be most easily visited. *Palæochytroi*, a village to the south of the railway must also, from its very name be included in the list.

Near the spring head (*Kephalovrysi*) are the insignificant ruins of an Armenian church of *Ay. Antonios*, and on the opposite side a large new "barn" church occupies the site of an ancient chapel of *St. George*. Half a mile down the stream stands a ruined chapel of *St. Anne* on a conspicuous elevation.

*Panayia Khardakiotissa* is the most important ancient monument in *Kythrea*. This church has however been fated to become one of the unfortunate victims of a universal desire on the part of Cyprus villagers to pull down and rebuild their ancient churches merely because they are old-fashioned. The building is now completely dismantled, and portions of the exterior masonry have been removed; the interior survives intact but for the removal of the iconostasion. Planned with three aisles and a central apse, the nave arcades consist of three arches on each side resting on short round columns with cushion capitals. The barrel vaulting of all three aisles is strengthened with ribs which on the south side descend on half columns forming a wall arcade. The effect of the picturesque interior is ancient although it is difficult to appreciate the date of such a building, which to judge by its perfect state of preservation may not be older than the XVIth century.

By the side of the ancient church stands its pretentious and badly built rival in an unfinished state—a strange and instructive contrast.

*Ay. Archangelos Michael*.—A small rustic chapel, rebuilt with certain old details in its walls; some archæologically minded person seems to have inserted in a conspicuous position a Byzantine marble panel about one metre square, decorated with a cross and foliage, which has probably at one time formed part of an iconostasis.

Close to this little chapel, lying at the side of the village road, is a curious block of stone intended to form a standard of measures, similar to the measure standards frequently found remaining in front of the *Palazzo Pubblico* of a small Italian town. This is said to have been brought from the ancient site of *Ay. Dimitrianos*, where it no doubt was used by the millers of mediæval times to check their corn measures. It consists of a cubical block of stone with carefully cut sinkings of the following dimensions: 1, 24 cm. square, 12 cm. deep; 2, a circle, 16 cm. diameter, 25 cm. deep; 3, a circle, 12 cm. diameter, 25 cm. deep; 4, a circle, 10 cm. diameter, 16 cm. deep; 5, a circle, 7 cm. diameter, 8 cm. deep.

*Ay. Marina*.—An unarchitectural church dated 1734 occupying the site of an older building, remains of which have been used up in its construction. It contains an icon of 1681. *Ay. Andronicos*.—

A new church near the Lefkoniko Road, occupying the place of the Ay. Yeorgios of the Ordnance Map, formerly contained the tombstone of a Greek lady named AKVLINA MERLIN or SMERLIN, dated 1556.

*Khrysida*.—A mediæval village mentioned by Boustron as belonging to Sig. Guill. Tekri. Here there is a small XVIIIth century monotholos restored in 1836. A legend relates that a valuable or miraculous cross lies buried beneath the church (which is dedicated to the "Stavros,") at a great depth. Efforts have been made to find this treasure but without success! A large fragment of some classic monument lies in the churchyard, with an erased inscription.

*Palæokythro*, as its name implies, was the seat of the primitive Bishopric of Chytroi and probably an important settlement of still older times. Here, in one of its churches, was preserved the miraculous icon used against locusts which received the special devotion of King Hugh IV. A ruined mediæval church still survives known as St. Katherine or St. Irene, once used as a mosque. The modern village church is dedicated to the B.V.M. Chrysogalaktoussa (1895) and there are chapels of SS. Anne, George, and Marina.

*Voni*.—The village church of St. George built about 1900, contains some fragments of the older structure in its walls, and the remains of an old iconostasis have been placed within the building. One or two of the ancient statues from the temple site have found their way into the modern churchyard.

The village of Voni is one of the Cyprus villages rendered famous during the period of archæological activity in the XIXth century by the excavation of a primitive temple enclosure by the Cyprus Exploration Fund in 1883. The site of a characteristic Bronze Age temple was turned over, and a large number of statues in different styles, mostly grotesque as far as art is concerned, were found and removed to the Cyprus Museum, of which they now form the chief exhibits.

The site of the temple thus explored and ransacked may still be identified on the northern side of the village where numerous large stones are still pointed out as having formed part of the temple enclosure. It is much to be regretted that such an important and almost unique example of a Bronze Age temple with its subsequent history was not reserved for a later period of discovery, when it might possibly have escaped the fate of so many Cyprus antiquities—dispersion. Such a temple would have been of remarkable interest if its remains and contents could have been preserved intact as found.

A Cyprus temple enclosure had little resemblance to the great groups of splendid architectural buildings which we moderns associate with the religions of Greece and Rome—with the glories of the Athenian Acropolis or the Roman Forum. Frequently a mere mud-walled enclosure with a small shrine of the local divinity

at one side of the area, constituted the Holy Place. At the entrance doorway would be one or two great stone or earthenware jars for the water of purification ; within the enclosure the space was almost entirely taken up with rough stone pedestals supporting grotesque figures of men which represented the persons of devotees who had visited the shrine, and hoped thus to propitiate the deity with their *ex-votos*. These *ex-votos* vary in size from miniature statuettes a few inches high up to life-size and sometimes to a colossal form. "Statues in Cyprus temple enclosures were almost wholly votive. They represented the votary by whom they were dedicated usually in conventional pose, engaged in characteristic acts of devotion or ritual, playing appropriate instruments of music, or bringing offerings of flowers, birds, or young animals for sacrifice. Very rarely the portrait of the votary is attempted, but far more frequently the deity is made in the likeness of the votary. The series of statues from Voni illustrates this confusion : the two extremes of the series are perfectly clear, but a large majority of the figures would stand indifferently for Apollo the Purifier, or for votaries like Gallikas." (Cyp. Mus. Cat.)

The village church of St. George is modern but contains an icon dated 1687. Another chapel in the village is dedicated to St. Dimitrianos. East of Voni are necropoleis of Roman and Byzantine times, explored in 1883.

*Trakhoni*.—On the old maps this village is called "Tracani." The names Trakhona and Trakhoni are presumably derived from former quarries of a harder stone found here. It seems to have been a feud of the Templars. This village retains an interesting old world appearance, and its two village churches, which are of mediæval character, remain in a remarkable state of preservation.

The Latin church, which has at one time been used as a mosque, is a small monotholos of the XVth century, intact as to its construction, but in the last stage of neglect, and now used as a public stable. It is a very small building, like the majority of such rural chapels, a mere monotholos with a rounded apse, and without any particular character, but interesting as representative of the sort of building provided on the estates of a feudal *seigneur* of the period for the use of his Latin retainers and bailiff.

The Orthodox village church is a particularly pleasing and picturesque example of the small cruciform chapel surmounted by a dome. It is dedicated to the B.V.M. and on the icon of the Panayia is inscribed 1680 which is probably also the date of the building.

The ruins of Kythrea were explored by Di Cesnola who states that he here found "two oblong temples" with foundations of large limestone blocks. Amongst the ruins were fragments of sculpture and pottery of apparently Roman character.

Half-way between Miamilia or Trakhoni and Buffavento Castle is the village of *Koutsoventis*.—By this name the neighbouring monastery of Ay. Chrysostomos is sometimes intended. The

village, which has shrunk to the size of a mere chiftlik, possesses no church in use at the present day, but there are a few scanty remains of a mediæval church—a mere stoneheap.

Between the village and the monastery stands the ruin of an interesting Byzantine church, the Panayia of Koutsoventis. It is built almost entirely in tile-brick and has had a central dome of considerable size, no traces remain of any narthex. On the south side of this church a small chapel or oratory is built, also in tile-brick. Both churches have been painted in a superior style. Within the small church there appears to have been a grave occupying nearly the whole of the limited floor space. This grave has been broken into and rifled.

In the curious folklore of the island there is some story about this village having been destroyed when the "queen" of Buffavento was besieged in her Castle and great "bombards" were used in her defence.

*Ay. Chrysostomos Monastery*, the property of the Orthodox Patriarch and convent of Jerusalem. Within the enclosure are two churches side by side. On the north is the original Byzantine church of great architectural interest, on the south is a church which has unfortunately been rebuilt in 1891 by the Jerusalem Convent.\*

The Byzantine church is a building in the early style of "tile-brick" with wide mortar joints and the intermixture of rubble masonry. The exterior is an interesting example of design in round arched arcades and cornices in brickwork. The arcading round the central cupola is specially noticeable where the plaster has fallen off. Internally all paintings have been whitewashed, and as the church is no longer used it is abandoned to squalid neglect. According to Pococke it was dedicated to St. Helena.

The iconostasis is curious as having been constructed with two slender marble columns which remain *in situ*, but they are now filled in with clumsy woodwork of a later period. Two marble columns of the same design as those supporting the iconostasis are inserted as angle shafts at each side of the apse. Although these columns have leafage capitals of a very Byzantine character they are perhaps work of the Venetian period. A square opening in the dividing wall with an iron grille is the only communication between the two churches.

The modern church is dedicated to St. John Chrysostom. With the exception of the high apse this church has unfortunately been completely rebuilt with perhaps a lengthening westwards. Two marble doorways of rich Venetian style (vine-leaf ornament) are inserted in the new building.

The iconostasis is much patched and added to in order to make it reach across the greater width of the modern church. Amongst

\* Mr. W. Williams of Nicosia made a plan of the church pulled down in 1891, which shows that it was a large example of domical construction resembling the still existing churches of Antifonitissa and Abscithi.

the icons is a Παναγία brought from the ruined monastery of Abseithi. A very remarkable picture resembling a gold background icon is placed also on the iconostasis. This is said to represent a certain Antonio and Maria di Molino, benefactors of the monastery, being presented to the Virgin and Child by St. John Chrysostom. The picture is now very much injured; it measures 60 cm. by 75 cm. The costume of the figures is XVth century Venetian.

Since the regrettable "restoration" in 1891, the specially interesting feature connected with these two churches has disappeared. A narthex formerly extended across the west end of both. In the destruction of this narthex a mysterious "cupboard for the regalia" (Pococke, "Description of the East," 1743, p. 222) and the tomb of Maria di Molino over which Mariti in 1769 says a lamp was still kept burning, have disappeared. It is permissible to suppose the cupboard to have been an external iconostasis or shrine, and the painted crown and two sceptres which Pococke mentions with so much mystery, to have been religious emblems. The remains of one side of a singular looking apse or niche still survive in the narthex in front of the dividing wall between the two churches. Possibly the richly ornamented double doors now used for the west entrance of the modern church may have covered this shrine.

The buildings of the monastery are extensive, but unarchitectural and of small interest. Numerous fragments of decorative detail, capitals, etc., are scattered within the enclosure. Amongst them are two broken pieces of a marble inscription in very ornate mediæval lettering.

The monastery of Koutsoventis contains one of the usual "Holy Wells" so common in Cyprus, said to be efficacious in leprosy or skin diseases. The same legend about a person discovering the cure through watching the effect of the water on a dog, is related and seems identical with the story of the foundation of the church of Skilloura or "Dog's tail" near Morfou.

*Buffavento Castle.\**—There are no architectural features about these ruins. The chateau was built merely for a watch tower and perhaps a prison, the accommodation is of a limited extent. The square chamber on the summit may have been built as a chapel, or converted to that use subsequently.

It is impossible to identify this Castle as it stands with any particular period. The Byzantine brickwork visible in certain portions on the west side may be an accidental survival of a method of construction; or may be old material re-used. The entrance and most of the lower portion of the Castle appears to be in the XIVth century style of masonry.

In 1311, the Castle of Buffavento became the prison of two Lusignan Princes, Chamerin, brother of the King and Constable

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\* See also Enlart "L'Art Gothique, etc., en Chypre."



of the Kingdom, and Balian de Ibelin, Prince of Galilee, who were regarded as the supporters of the usurping Prince of Tyre, and as traitors to the King Henry II.

Nearly a century later another brace of prisoners were confined in Buffavento: Perotto and Glimot de Montolif, accused of conspiring to secure the Crown of Cyprus for Valentina Visconti, widow of Peter II., in opposition to the popular election of King James I. as King in 1385. Perotto endeavoured to escape from the fortress by jumping from a window balcony into a tree, but injured his legs in so doing and was easily captured and returned to his prison, where both he and his brother were shortly after decapitated, their heads being sent to the King who was building his new castle of La Cava near Nicosia.

In 1683, Van Bruyn visited Buffavento and describes how he had to rest and take breath a dozen times. "The ascent is as difficult and dangerous as I have ever made. The greater part of the time we had to climb with our hands as well as our feet, and whichever way we turned our gaze we saw only what made our hair stand on end. We took an hour and a half to reach the top." It is curious to find a XVIIth century Dutchman undertaking such a piece of mountaineering; even at the present day the trip to Buffavento is a very considerable exertion to most people.

In 1816, the tourist Ali Bey (in reality a Spaniard) climbed to the topmost chamber, and in the spirit of all such visitors, then as now, picked out the topmost stone of the building to carry off as a trophy. A taste for such stupid vandalism is unfortunately still prevalent in Cyprus, and the ruins are much disfigured with the names of foolish nobodies and memento thieves.

*Apsidhiotissa Monastery* (Ruin).—Property of the Patriarch and Orthodox Convent of Jerusalem. Known in the middle ages as the Abbey of Abseithi ("Oriens Christ," Tome II., p. 1074), now a deserted ruin—by the side of which the road from Nicosia to Ay. Epiktitos passes over the mountains at Kakoskala.

The northern side of the monastic enclosure of two stories remains in ruins. The remarkably large church consisted of a central space of a hexagonal plan covered with a very large dome which has collapsed filling the interior with debris. To the east three aisles lead out of the central space by three arches into the bema with central apse, and two small apses, one on each side. At the west end is a singular narthex with north and south apsidal terminations. On the west face of this narthex is an arched entrance between two square projections. The narthex is still covered by a vault which is partly the original barrel vaulting of Byzantine style (south side) and partly by a remarkable substitution in the Gothic style of ribbed vaulting supported on short wall shafts. There are no carved details about the building.

In connection with this Gothic substitution, of very uncertain date, the northern apse of the narthex has been rebuilt as a square

bay. At the time of this alteration there seem also to have been several attempts to strengthen the rest of the building—but in a very bungling and ineffectual way. The poor attempts to strengthen arches and walls with thin additions of coursed masonry have mostly peeled off shewing remains of frescos behind them. The north and south apses of the narthex had doorways in their centres, the two small square tower-like chambers built against the west wall of the narthex had no communication with the interior of the church, and it is difficult to understand their use. The tombstone of a lady in the XVth century style has been found in the ruins—it probably occupied a position in the narthex where the floor seems to have been disturbed by treasure-seekers.

*Ay. Romanos*.—A ruined chapel on the mule path between Vouno and Ay. Chrysostomos Monastery. It is mentioned by Mariti in 1769 as belonging to the Maronites who inhabited the neighbouring village of Vouno.

*Vouno* (Chamlija).—The church is a small rustic structure of a single nave, uninteresting, recently restored. Girolamo Dandini (1596) mentions the Maronite occupation of this village.

*Sykhari*.—Small mountain village mentioned by Mariti in 1769 under the spelling of Sicorudi. Church recently rebuilt.

*Dikomo*.—An ancient village (?) on the road between Nicosia and Kyrenia. The mediæval church of Ay. Zacharias was pulled down about 1890 and rebuilt on the same site. (This church is also known as “Zaghis” locally.) A small ruin on the east side of the village is known as the Panayia. Ay. Dimitrianos (Tcharlas) is an underground oratory or cave situated between the upper and lower portions of the village. Ay. Georgios is a modern church without any architectural character recently rebuilt in Kato Dikomo, possibly replacing a chapel. Dikomo is mentioned by the Abbé Mariti in his “Viaggi” (1769) as the residence of a Turkish Agha or district governor.

## XVII. NICOSIA TO CAPE KORMAKITI.

A fairly straight carriage road leads due north-west from the Paphos Gate of Nicosia in the direction of Kormakiti. The flat alluvial plain of the western part of the Messaoria is traversed for many miles without much evidence of cultivation, the ground being stony and barren. The first village on the road is *Ay. Vasilios*, a poor hamlet with a squalid-looking rebuilt church, within which is a broken, patched iconostasis of inferior style. A mile farther on the road is *Skilloura*, an ancient village with a modern church of St. Michael, with some old gravestones in its churchyard, and an older one dedicated to the B.V.M. Eleousa. The latter is of some interest as retaining, in spite of a recent disastrous rebuilding, some traces of mediæval workmanship.

The village of Skilloura is mentioned by Dandini (1596) in his list of Maronite parishes, and by Stefano Lusignano in his list of Latin Priories existing (?) in 1570.

"It is said that a certain nobleman in ancient times had a dog suffering from the mange, which was healed after its owner had one day by chance washed it with water from a sulphur spring in the village. This fountain still exists within the church and is much resorted to by persons suffering from cutaneous disorders. The village derives its name from the incident whilst the church is dedicated to the Panayia Skillouriotissa. Whether the story has really been invented to account for the singular name of the village . . . . . or *vice versâ* must be left unsolved." Hackett, p. 356.

The south nave of the church is covered with two ribbed quadripartite vaults of mediæval character, and the buttresses of this portion are evidently copied from the western front of Nicosia Cathedral. But the apse is of the usual semi-circular Byzantine construction which to some extent militates against the idea that this could ever have been a Latin building. The recent rebuilding has however completely injured the mediæval character which seemed at one time to survive.

On the hill to the west of the village is a small Maronite convent known as Ayia Marina, Skilloura; an insignificant enclosure of the usual form with a chapel in the middle. Another small monastery dedicated to Ay. Elias, inhabited by two or three Maronite monks is situated on the same flat-topped hill with precipitous sides, which forms a conspicuous landmark at the west end of the Messaoria.

*Krania* is the site of an ancient village with plans of churches surviving in the neighbourhood of Skilloura. *Prastion* is another village site.

In 1597, fifteen years after the Turkish Occupation, Pope Clement VIII. sent Girolamo Dandini of Perugia to Cyprus on a "Missione Apostolica" to the Maronite congregations in the island. He seems to have found them situated chiefly in the Kyrenia mountains. He mentions: Asomatos, Kampyli, Karpassia, Kazaphani, Klepini (?), Kormakiti, Trimithi, and Vouno.

*Kondemenos*.—This village is mentioned as Maronite by Dandini in 1596. The church is an uninteresting building of the XIXth century of large size.

*Pileri*.—A small Moslem hamlet, possessing no feature of interest. The name may be derived from the French "pilier" meaning a landmark.

*Plaesia*.—A small Moslem hamlet, uninteresting. It occupies the site of the "Casal Blessia" mentioned in the chronicles as the fief of the Counts Roccas.

*Ay. Ermolaos*.—A small Moslem village formed by settlers from Lapethos about the year 1880.

*Asomatos*.—A Maronite village, picturesquely situated. The church was rebuilt (1895) in an unusually good design—large

west doorway under arch of several orders. The building is of coursed stone and although a mere square chamber with an apse, it is an improvement on the ordinary style of modern Cyprus churches. It is dedicated to the Archangel Michael.

*Kampyli*.—Small Maronite village. Ancient church dedicated to the B.V.M. of unarchitectural character with a central cupola. Restored about 1850. The village is mentioned as "Gambili" by Dandini (1596), and by Mariti (1769) as important and the residence of a Turkish Agha.

*Krini*.—A small Moslem hamlet without interest, taking its name from a perennial spring near by.

*Photta*.—Small Moslem hamlet, possessing no feature of interest.

*Agridhi*, also spelt *Aghirda*.—A small Moslem hamlet without archæological interest. The village name of Agridhi, Agridin, Agridakin, Kridhia, etc., different forms derived from the old Greek Ἀγρός (Lat. *ager*) a field or farmland, is very common in Cyprus. Most of the villages with such a name are probably of mediæval origin, and correspond to the "chiftlik" of Turkish times, which may also develop into a village. In the mediæval chronicles this place name is of course corrupted into such forms as "La Gride," "Gridia," etc., and the Turkish pronunciation becomes "Agirdha."

*Myrtou Ay. Panteleimon Monastery*.—The monastic enclosure consists of buildings of various dates and is practically complete. The main entrance has been built within the last few years, also a portion for use as a guest house. The style of building is of a very ordinary kind, but the church has Renaissance details.

The church has been much altered and enlarged in former times, and probably in the XVIIth–XVIIIth centuries, the original nave was pulled down and rebuilt on a larger scale with the addition of a remarkable loggia of pointed arches and vaulting on the south side. This loggia was evidently built by a person whose tomb of an altar shape still exists under the centre arch of the arcade. No inscription remains on this tomb, but a tradition survives that the individual in question was a celebrated physician. Between the nave of the church and this loggia or narthex is the chapel of the patron Saint of an ancient date. It is barrel vaulted and separated from the nave by an arcade of irregular form with stilted semi-circular arches carried on short round columns having curious cushion capitals, but without bases. This older portion of the building opens on to the loggia by several doors and windows.

The interior of the church is adorned with a very fine iconostasis, the carved and gilt woodwork of which comprises portions of an older mediæval screen used up in a later framework. The portion of this iconostasis which extends across the chapel of Ay. Panteleimon has been much added to in modern times with wood carving of an elaborate description. Many of the icons of this church appear to be above the average in workmanship, and they may be mediæval. The altar and baldachino of wood is ancient and decorated with interesting paintings and inscriptions.

The chapel of Ay. Panteleimon is divided off from the rest of the interior by an elegant iron screen. This unusual feature gives much interest to the interior. Externally there is an iconostasis under an arched canopy on the north side of the church. This appears to be a comparatively modern addition or restoration with some old materials.

*Orga*.—A hamlet inhabited chiefly during the harvest season. A small modern church. On the hill above this village a small domed chapel, completely ruined, and of no architectural character.

*Karpasia*.—Maronite village near Myrtou Monastery. The church is of ancient foundation but has been very much rebuilt recently. A few wall paintings remain on the side walls, but the interior is squalid and uninteresting. Mentioned by Dandini (1596).

*Diorios*.—Modern village of uninteresting character. Church built of stone about 1850.

*Kormakiti*.—The church appears to be a building of the XVth century style. It consists of an elongated nave of five squares covered with a barrel vault, and ending in an apse. The only architectural feature of importance is a remarkable belfry in two stages which forms the gable-like termination of the west end. This belfry somewhat resembles that of the Nestorian Church, Famagusta, with two openings for the bells in the lower stage, and one opening in the upper. The arched openings are richly decorated with bourel mouldings and dripstones instead of the severe simplicity of the Famagusta example. This belfry is of sufficient size and importance to form a landmark for the surrounding district as it stands on high ground. It is regrettable that the villagers (Maronites) express a desire to destroy this fine example of a mediæval church for the purpose of building a new and larger church on the site. The present building is in perfect preservation, and seems to have been replastered at the beginning of the XIXth century to judge by a date over the west door. The village is mentioned by Dandini in 1596. The church is dedicated to Ay. Georgios. There are curious consecration crosses on the corbels of the barrel vault.

About one mile west of the village is a small XVth century chapel at cross-roads. The interior is covered with dilapidated frescos of a good style. The building is abandoned and in a squalid condition—but the walls and pointed barrel vault are intact.

*Khærisachiftlik*.—Here there are ancient columns possibly from Liveras. Between this chiftlik and the great unidentified ancient necropolis of Ay. Irini on the Bay of Morfu, is a ruined church—which seen at a distance appears to be of the usual Byzantine-Gothic cruciform plan with central dome.

*Margi* (ruin).—This interesting Byzantine ruined church, situated about one mile to the east of Myrtou Monastery, appears to have been of a square plan covered with a large dome. It is now a complete ruin, only the east wall and apse and the lower portions of the north, south, and west walls remain. On the

west side appears to have been a narthex of about the same size as the church, of this nothing remains but the traces of the walls. Between the church and narthex was an open arcade of three round arches on square pillars built of long and short masonry and occasional courses of tile-bricks with the usual thick mortar joints. Of this a sufficient fragment remains on the north for the identification. On the north side of the narthex are remains of mediæval tombs which seem to have been inserted at some period when the apse was also cased on the outside with mediæval masonry. The Byzantine apse had originally a three-light window in the middle with a small window on each side. These windows were reduced to one in the centre only by this mediæval modification or repair of the building. The interior of the building is still filled with the fallen debris of the dome and vaulting.

There are no remains of any monastic buildings. The church is said to have been dedicated to Santa Maria (Hackett, "The Orthodox Church of Cyprus," p. 528).

*Kathari Monastery.*—This little monastery is the property of the Archbishop. The church is an elegant example of Cyprus building in the Byzantine-Gothic style—at the same time it may not be older than the XVIIIth century.

The north and west doors are fine specimens of the usual richly moulded pointed arch with a square dripstone. The buildings of the monastery consist of only a small portion of the enclosure at the north-east angle. They have no architectural character. This little monastery is particularly picturesque in appearance and in position.

*Agridaki.*—This village with the adjacent Larnaca-tes-Lapithou is near a prehistoric site of which traces of temples and a necropolis remain. The village church is modern, dated 1821 and dedicated to Ay. Haralambos.

*Sisklipos.*—Church built (or rebuilt) within recent years. Village contains nothing of interest. *Ay. Gordianos.*—A ruined chapel in a valley above Sisklipos thus designated on the map, but known apparently to the villagers as Ay. Antonios. An unimportant ruin without architectural interest.

*Liveras.*—A hamlet used chiefly during the harvest. Remains of an ancient temple are said to exist here, and some columns from it are supposed to be used in the construction of the neighbouring chiftlik of Khoerisa.

*Pedellia.*—A chiftlik in the Kormakiti Forest. Here there are two small churches completely ruined. One is *Archangelos*, the name of the other is unknown. Both are of mediæval style in the usual rubble masonry, and without architectural features. In 1880 the chiftlik was called "Maronite." (Scott Stevenson, "Our home in Cyprus," p. 114.)

*Ay. Irini.*—A singular looking village on account of the brilliant coloured red mud with which the houses are built. The church is a small stone building dated 1828.

Near here is an immense necropolis of prehistoric time (discovered in 1904). It is overgrown with the trees of the Kormakiti Forest land. Many of the tombs have been rifled in former times, and they are still searched by treasure seekers. In a conspicuous position lies an overturned monolithic monument face downwards. The stone measures over two metres in height. Within a short distance but nearer the sea is the site [unidentified] of a large prehistoric town or city, to which the necropolis belonged. This site is marked by remains of a port, and by the evidences of immense quarrying operations about the site. A few mutilated fragments of inferior sculpture lie about and there are traces of the characteristic brickwork of Byzantine times. The site is much covered over with drift sand from Morfu Bay, and is known as "Sandoukopetra."

### XVIII. NICOSIA TO MORPHOU AND TROODOS.

*Ay. Dometios.*—A village on the west side of Nicosia where an imposing modern church of the usual styleless character has recently been built on the site of an old chapel known as St. George of the Woodmerchants [in Cypriot "Keresteszodon."]

Adjacent to the village, at the side of the high road is the small monotholos of Ay. Dometios from which the name of the settlement is derived. This is a small, well-built example of the XVIIIth century style, with a fine and rich iconostasis of gilded wood, and other icon stands, etc., of a superior style of wood carving. It is a good example of a period when many small village churches seem to have been erected in a superior taste and workmanship. St. Dometios is said to have been an early Archbishop of Cyprus. Underneath the hillock on which the church stands extends a cavern, the entrance to which is outside the churchyard wall. *Ay. Pavlos* is a small chapel near the village containing curious coloured tiles in the floor of the *bema*, the interior seems to have been completely gutted by fire within recent years. Attached to the chapel is an "Ayasma" or holy well of some local repute.

*Enkomi.*—An uninteresting hamlet adjoining Ay. Dometios with a modern chapel of St. Nicholas.

By far the most attractive environs of Nicosia are to the south-west amongst the plantations of eucalyptus and cypress of the *Kykko Monastery Metokhi*, commonly known as "Cicco" or the "White Monastery." The monastic enclosure, in the centre of which is a small church dedicated to Ay. Prokopios, with two miniature towers at the west end, is modern. The date 1861 is inscribed over the church door beneath a shield bearing the double-headed eagle, supported by two rampant lions. Within the church, a commonplace iconostasis supports a copy of the famous Παναγία painting attributed to St. Luke. A charming walk or drive, from

Nicosia, may be continued through the Kykko plantations to the neighbouring monastery of Makedhonitissa [distant about one mile].

*Yerolakko*.—A settlement of mediæval character but not marked on the ancient maps. The well from which the village is named is a large pool beneath a Gothic arch, and may perhaps have been the centre of a mediæval manor which has since developed into a village.

The village church, a small monotholos dedicated to St. Mamas, was partly rebuilt in 1821 [date on iconostasis], and the south doorway and some other details are in the elaborately carved barbarous style of the period. On the iconostasis is an ancient painting of the Παναγία Γοργουπακοῦσα, removed from a ruin of the same name on the north side of the village. In the centre of the church is an almost completely obliterated gravestone of the XVth century style, with a recumbent effigy, the hands joined in prayer. A curiously fantastic gargoyle on the west front takes the form of an animal with three heads from which issue three streams of water—the passing fancy of some village mason of long ago.

*Kokkino Trimithia* (Railway Station).—An ancient village with a modern church dedicated to St. Helen. *Arch. Michael* is a small monotholos of the XVIIth century style with pseudo-classic details and a good iconostasis, but devoid of date or inscriptions. It is in good preservation and still spoken of as the "Venatico"; possibly it was a seigneurial chapel of the village. *Ay. Yeorghios* and the *Panayia* are two completely ruined chapels of primitive style. The name of the village is evidently derived from the red colour of the soil.

*Palæometokho*.—A large village with a modern church of the usual uninteresting character, dedicated to the Panayia Χρυσογαλοῦσα.

*Makedhonitissa Monastery*.—A large enclosure of ruinous buildings with a church in the midst. The monastery evidently owes its foundation to the abundant stream of water which flows beneath the church (there is a well hole in the floor) and forms water-meadows on the eastern side of the precincts during the greater part of the year.

The church, a small monotholos of no architectural pretension, is quite modern, but fragments of an older building remain in its walls, and the very interesting painting representing its foundation by Archbishop Chrysanthos in 1798 survives over a doorway. This latter work of art is somewhat above the average of Cypriot church decorations, and its present owners seem conscious of such being the fact as it is furnished with the very exceptional protection of a glazed covering.

The picture, within the tympanum of a blocked-up archway, represents the Madonna and Child on a throne, with a blue background covered with red cherubim. In the space below is a figure of Archbishop Chrysanthos holding a large scroll on which is



written a lengthy description of the foundation of the monastery, and as a base to the composition is a very conventional representation of the monastic buildings with the church in the centre, with a central dome, and in fact altogether unlike anything existing on the site at present. Round the picture are small medallions enclosing busts of Saints.

The iconostasis of the church—an example of modern tasteless over-elaborated wood carving—supports a copy of the famous icon preserved in Ay. Heraklides, Pera, in embossed metal framework. It is dated AQIE.

*Peristerona*.—Picturesquely situated on the steep bank of a river bed, which is crossed on a very long bridge by the visitor from Nicosia, this important village has a very pleasing appearance.

The principal church is a good example of the usual mediæval Byzantine type without any architectural detail, crowned by five roughly built domes. It is dedicated to SS. Barnabas and Hilarion. The interior is interesting and to a great extent untouched, although it is said that formerly there existed a crypt below the east end which has been filled in of recent years. This story is probable because the ground at the east end falls rapidly towards the river. The walls were originally covered with paintings, but only traces of these are now to be detected. The iconostasis is of the usual XVth century pattern, and within it is an old chest for church documents [now empty] which looks like mediæval painted furniture. It is however in such a condition of dirt and decay that the painting is hardly visible.

Two other churches, small and rebuilt in recent years, dedicated to St. Barbara and St. Antony respectively remain in the village, together with one mosque. Dr. Ross (1845) states that in his time, there were several mediæval churches in Peristerona.

Peristerona is mentioned so early as the XIIth century as an ecclesiastical village forming part of the endowment of the Nicosia Cathedral Chapter. (Papal Bull, 13th Dec., 1196.)

Farther up the Peristerona River are the unimportant hamlets of *Orunta* and *Ay. Marina Xyliato*. The place-name "Orunta" or "Orunda" is supposed to be derived from the cultivation in this locality of the  $\rho\acute{o}\beta\iota$  plant much used as a cattle food.

*Astromeriti*.—An uninteresting village with a modern or rebuilt church dedicated to Ay. Auxibios. The name of this village is supposed to refer to a deep well at the bottom of which the stars can be seen at midday.

The two small hamlets of *Potami* and *Vyzakia* call for no remark.

From the main high road at *Koutrapha*, an uninteresting Moslem hamlet, a detour by a bridle path may be made through lovely woodland scenery by *Asinou* and *Ay. Theodoros*.

*Nikitari*, close to Pano Koutrapha where the bridle path begins, is a squalid hamlet with a shed-church dedicated to St. John Baptist. Here there seems to have been a village known as "Chittari" in the middle ages.

Before reaching the hamlet of Asinou, an interesting deserted monastery called the *Panayia Asinou*, standing on a conical hill in the valley and surrounded by magnificent woodlands attracts the attention. Although small the church is a very remarkable and well preserved example of the mediæval Byzantine style. The name "Asinou" may possibly be a name of good augury or omen equivalent to εὐτοχῆς.

In plan the church is a barrel vaulted nave (monotholos) with an eastern apse, and a spacious narthex covered by a dome, and with north and south apsidal terminations. The whole building has been covered with a tile roof which covers its sides as verandahs for the use of pilgrims passing the night at the shrine. The surrounding monastic buildings can only be traced by their foundations.

Internally the church is entirely painted in a good mediæval Byzantine manner, although the work may actually be much later in date. Several inscriptions and dates which once existed have unfortunately been obliterated.

The painting on the south wall represents the dedication of the building to the Παναγία by a donor. In the south apse of the narthex is a large group of St. George and the Dragon with the donor, his wife, and a child in XVIIth century costumes. Facing this on the opposite apse are the "Days of Creation" and Apostles and Saints. The most curious picture is over the entrance of the church from the narthex (inscription illegible) in which appear four dogs, two black and two white, held in leash by a Saint habited in a long white garment. The dome of the narthex is occupied by a gigantic figure of Christ.

Within the nave of the church the lower walls are decorated with standing figures of Saints about three-quarter life-size, and the vault with small biblical scenes. The walls have been entirely covered with two layers of paintings, the original or lower stratum (probably mediæval) is entirely ruined through being chipped over to form a key for the later work.

Amongst the minor architectural features of interest are the north and south doorways which are constructed in the ancient Byzantine manner, tile arches with thick mortar joints; small windows with similar arches are filled with gypsum slabs containing glass roundels. The doors of the north entrance are covered with intricate patterns of interlacing ribands and flowers carved on the pine boards, forming a rich diaper of minute ornament.

Near Asinou a Phœnician necropolis was discovered in 1885.

A mule path leads from the valley of the Asinou River over a ridge of hills to Evrykhon through *Ay. Theodoros*, *Solea*, a small uninteresting village with a recently rebuilt church. The scenery along this route is of the most beautiful character.

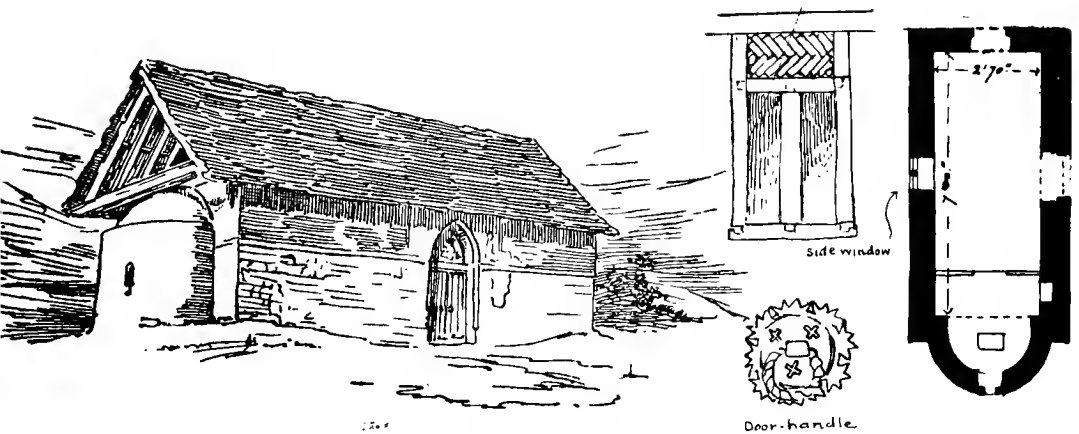
At *Evrykhon* the main high road from Nicosia is regained. The large and picturesque village is of some antiquity, for although no mediæval monument survives it is mentioned in the chronicles as a feudal tenure. Churches dedicated to St. George, *Ay. Kara*,

and Ay. Marina exist within the village, but they are all modernised or rebuilt. At the side of the new church of St. George stands a ruined predecessor with a singularly elaborate example of Cyprus woodwork of the XVIIIth century in the form of a *gynaikitis*. The dedication of Ay. Kara is interesting, the origin is unknown.

At a short distance on the north side of the village is the very interesting church of Ay. Kyriakos, which appears to be a comparatively untouched example of the mediæval tomb-church or shrine of a local Saint. The building consists of a nave about 12 m. by  $3\frac{1}{2}$  m. covered with a wooden roof, and on the north side is a small chapel containing an altar tomb, like a chantry. The whole interior has been painted, but subsequently whitewashed, and the raised ornamental nimbi of Saints, etc., may be easily traced through the whitening. The iconostasis is a good example of the XVIth century style, surmounted by the unusual feature of a bronze cross, of a plain description, now turned a fine green colour.

Near Evrykhou existed until recently some ancient oak trees, supposed to have survived from a sacred grove of remote times, to which Christian pilgrimages were at one time customary.

*Tembria*, with two small churches of Stavros and Ay. Paraskevi, one of which forms a conspicuous landmark on a hill; *Kaliana*, with churches of St. Anne and B.V.M. *ἱερατική*, and *Sina Oros*, with its church of St. John Evangelist, are three ancient hamlets. The last named is shewn on the old maps under the name "Sinagora," and probably at one time belonged to the famous Sinai Convent in Arabia.

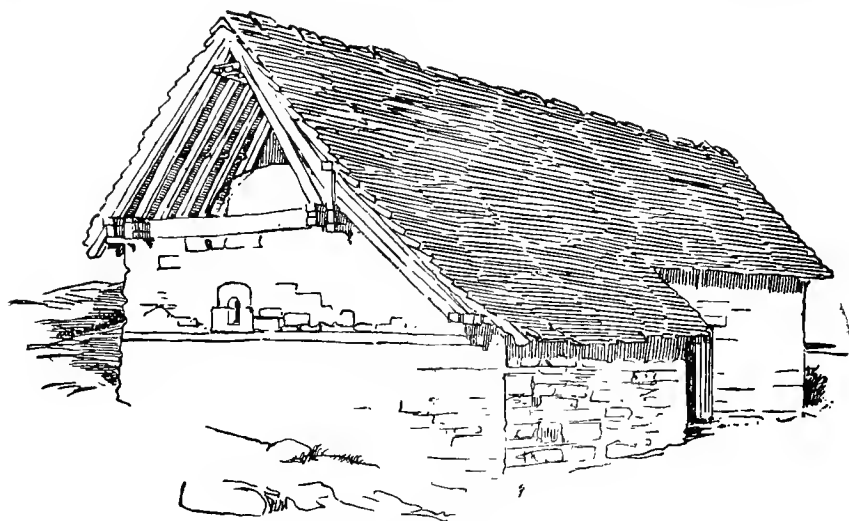


AY. THEOTOKOS, GALATA.

*Galata*.—In the neighbourhood of this village are several small and characteristic old churches, one or two of which are close to the high road. *Podithou Monastery* is small and uninteresting, although possessing two chapels. Near Galata are *Ay. Paraskevi* and *Ay. Theotokos*, both possibly mediæval buildings, the latter

retaining some of its external paintings on the gypsum plastering of its mud walls. Farther away from the road on the east is another of these little shrines dedicated to St. George.

The village church of Galata, dedicated to St. Nicholas, is dated 1860. It has an ancient appearance, but is not particularly



AY. PARASKEVI, GALATA.

interesting, except for a certain amount of old decorated wood-work from a more ancient building which has been used up in the iconostasis screen.

*Kakopetria.* The village church of St. John Evangelist is a large but unarchitectural edifice of modern date. There is also a chapel of St. Nicholas within a monastic enclosure higher up the valley in which this village is situated. This latter is known by the name Ay. Nicolaos τῆς Στέγης, and was formerly constructed in a curious manner—the walls formed of planks set on end on a stone platform. (“Staies”=timber planks). Now replaced by a small stone built church. Kakopetria formed the termination of the road towards Troödos at the time of the British Occupation, and Von Lohr found some difficulty in obtaining a guide here for exploring the upper mountainous region in 1877.

On the way up from Kakopetria to Troödos are three (apparently) sepulchral mounds called the “Tombs of the Bishops”; what they really commemorate is no longer remembered by the peasantry.

The branch road from Lefka to Troödos by the Marathasa Valley is at present in course of construction and will eventually serve for carriages.

After leaving Lefka the first village passed is the insignificant hamlet of *Apliki* (Ablitch), with a modern church of St. George.

Many miles of verdant country are then traversed and the upper portion of the valley is reached with its clustering villages, after passing a ruined village called *Palloura*.

*Yerakiæs*, probably named from the Greek for "tares," known in the middle ages as San Nicolo di Gerrades (belonging to the Dominicans of Nicosia), and *Nikos*, are two offshoots from the old and important village of *Kalopanayiotis*. These three villages have churches of the curious local character with wooden roofs, the best example of them being the church of St. Elias, at the side of the stream above *Kalopanayiotis*. Another ancient chapel is called "Theoskepaste."

In the midst of the picturesquely situated community of this upper valley of the Marathassa stream stands the venerable monastery of *St. John Lampadistes*, with its strange looking church. The monastic buildings in the usual dilapidated condition are inhabited by a few monks, and the surroundings of a picturesque character make this one of the most interesting survivals of monasticism in Cyprus.

The church, as seems often to have been the case in mediæval times in the Levant, is divided into two separate chapels appropriated to the two forms of Christianity respectively. The Latin chapel on the north, the Orthodox church on the south: this latter would possibly be the older of the two, but this cannot be defined with certainty.

The Latin chapel is small but lofty, covered with a pointed barrel vault, having a rib in the centre supported on moulded corbels. The interior is difficult to investigate owing to the absence of windows, the light coming chiefly through the door when open. This Latin chapel of *Kalopanayiotis* is perhaps the most remarkably preserved example of its class in Cyprus. Its walls are still covered with apparently original mediæval mural painting, fairly well preserved except in the south-west corner where much of the plaster has been destroyed. The best preserved of the decorations are on the vault, consisting of quatrefoil panels with coloured borders containing busts of the Apostles on a blue background; the general colour of vaulted surface is blue of a dark tint, the panels of a lighter shade. Between the quatrefoils are small cherubim in red. Although the vault is of barrel form, the artist has converted the design into the compartments of a quadripartite groining with sham ribs covered with *cosmati* patterns on a white ground. The effect is pleasing and reminiscent of European design and deceptive at first sight in the dim obscurity—an obscurity which prevents the inscriptions (said to be in Latin) and other details from being easily made out.

At the east end of the chapel is a large architectural "cenacolo" on the line of the vault-springing. Beneath this is a sort of window-like recess or apse within which is painted a seated Madonna and Child. On either side of this quasi-apse are: (north) Moses receiving the Law; (south) Agony in the Garden; on the south wall,

above are the Salutation and Visitation of the B.V.M., and beneath them the Procession of the Magi, and the Flight into Egypt. On the north wall the pictures are more decayed and less easy to decipher: they seem to be legendary. The costumes of some of these figures are curious and deserve study. A series of large square Byzantine icons have been painted along the lower part of the north wall above a line of stalls in carved wood, which latter have an appearance of antiquity, possibly mediæval. The well preserved condition of the ceiling paintings suggests the idea that a real fresco method has been employed in their execution.

The Byzantine church on the south is of the usual small mediæval type of a cross plan surmounted by a dome. Its completely painted walls are more decayed than those of the Latin chapel, and it is difficult to make out the pictures. The windows in both churches have been completely closed by the erection of an immense timber and tile roof covering entirely the little cupola of the Orthodox church and presenting the peculiar external appearance of a very high gable on the north and south sides.

It has been suggested that the monastery of St. John occupies the ancient or prehistoric site known as "Lampas."

*Moutoullas*.—A modern village devoid of interest with a church dedicated to St. Basil, and chapels of St. George and the B.V.M. Eleousa.

*Pedoulas*.—A village of squalid lanes, picturesquely situated at the head of the valley, and possessing several chapels, of which the most interesting is that of St. Michael, a small shrine built in the local manner with a timber roof, and as is frequently the case with these mountain chapels, surrounded on the south and west sides by a narthex porch or gallery closed in and probably used at times for the accommodation of pilgrims.

The interior of this little church is difficult to inspect owing to the complete absence of windows. The walls are decorated with a series of half length life-size portraits of saints which is carried on a line above the wooden stalls and at the same level across the iconostasis, forming a continuous design all round the interior.

The iconostasis, unlike the usual modern type, approximates to the open woodwork of the European rood-screen, and carries a kind of projecting loft. The ceiling beneath this loft is painted with a large shield of the Lusignan coat of arms about half a metre wide. The whole screen has been decorated in primary colours, now much decayed, and the effect is very pleasing and unusual. How the Lusignan coat of arms comes to be found in such a position is very puzzling, for although the little building, and even its decorations are sufficiently mediæval in character it is difficult to believe them to be so old as even the XVIth century.

The principal village church, of the Panayia, is a mean modern building dated 1858. Within the village limits are rustic chapels of SS. George, Onouphrios, and Paraskevi. The village is said to take its name from the manufacture of boots.

The "Marathassa Valley" evidently takes its name from the Greek word for fennel. In the middle ages there were two fiefs in this district under the names "Marathasse de la Reale," and "Marathasse du Comte." *Vide* "Les Assises."

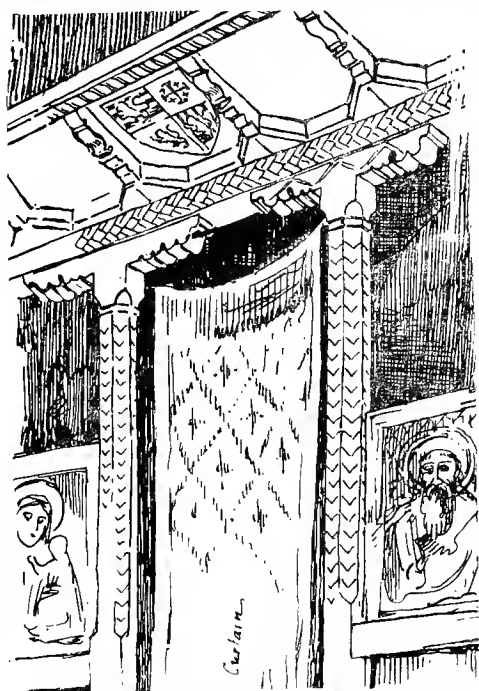
St. John Lampadistes the local saint of Marathassa takes his title "Brilliant" or "Illuminated" either from the ancient name of his home *Lampas*, or possibly from an ancient name for Troödos, derived from the glittering snow that crowns its summit in winter time. According to his *ἀκολουθία* or legend he represents the usual ideal of monasticism, renouncing matrimony and suffering from the enchantments of a woman in consequence of which he loses his sight, which is restored on his becoming a monk.

## XIX. TROODOS.

The first topographical reference to the summit of Mount Troödos appears in the introduction to the "Chorografia" of Stefano di

Lusignano :

"On the top of Mount Olympos is a church of St. Michael, and outside it is a great stone like those which are found in torrents; its fellow is not to be found within a league of that mountain. The Greek peasants have a legend that Noah's Ark rested at that stone; it is so large



SCREEN, AY. ARCHANGELOS, PEDOULAS.

that four men can hardly lift it, but when there is drought in the island all the villagers in the neighbourhood go in procession to the mountain top and with beams of wood raise the stone in the air, singing hymns meanwhile, and so they say the rain comes within a little while after."

*Ruins on the summit of Troödos.*—In 1910, Mr. Anton Bertram, Puisne Judge of Cyprus, excavated amongst the traces of ruined houses within a rough wall of *enceinte* on the top of the hill, under the impression they were classic or archaic remains. In his report on the matter Mr. Bertram says :—

"The site in question consists of a number of what are apparently dwelling houses scattered over the extreme summit of the

mountain defended by two military walls. The first of these walls is about 1,200 paces in length, the second about two-thirds of the length of the first. Both must originally have been breast high, and were carefully and regularly built, though without mortar. At more or less regular intervals along their length there are bastions not unlike in shape to those of the walls of Nicosia.....

"The theory (for which I am indebted to Mr. George Jeffery) is that the place is a fortified encampment constructed during the last year of the Venetian Occupation with a view to defence against the Turks. The careful and determined, but hurried and temporary nature of the fortifications, the shape of the bastions, and the absence of any signs of long occupation in the neighbourhood of the huts laid bare by the excavations all favour this view.

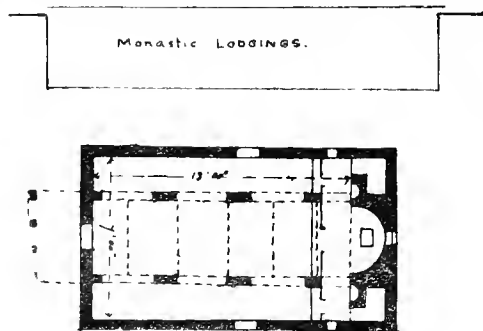
"Calepio says: 'Pietro Paolo Sinclitico, Captain of the hill troops, Scipione Caraffa, Gioane Sinclitico, etc., came in at once from the mountains (after the fall of Nicosia) to surrender, and Mustafa clothed them from top to toe in brocade.'

"I conclude that Scipione Caraffa, and Pietro Paolo Sinclitico occupied and fortified this position and therefrom were able to watch the progress of the siege of Nicosia: that after the final assault they were joined by Gianetto and Ettore de Nores, and the others who escaped, and that after a consultation, all of them together, considering the position as hopeless, came down and surrendered."

The summer quarters of the English Administration of Cyprus were established in the upper part of the valley of the Kryos Potamos [Lycus] one of the few perennial streams in the island, at the very beginning of the British Occupation. At first a mere camp of more or less substantial buildings and tents, with a small house for the residence of the High Commissioner, the settlement has assumed considerable proportions during recent years owing to its becoming somewhat of a climatic or health resort in the months of July and August.

Visitors' Camps and Hotels, much frequented by travellers and Egyptian officials, are now opened during the summer months on Troödos near the Soldiers' Camp, and at Platræs.

*K y k k o*  
*Monastery*  
can be visited in summer time from Troödos [a long ride by mule paths], or in winter by way of the Kambos



TRIKKUKIA MONASTERY.

Valley from Karavostasi. On the way to Kykko the uninteresting villages of *Prodromos* with a rebuilt church of St. John Baptist, and



*Lemithou* with modern churches of B.V.M. and SS. Nicholas and Theodore, are passed. Near the first named is the small *Monastery of Trikkukia*, unfortunately completely rebuilt within recent years. This was at one time a very ancient and interesting place, it seems to have been the original shrine of the "rain-compelling" icon of the Theotokos, afterwards associated with the monastery of Kykko. It is not quite clear if there were two icons of this supposed character at one time; the picture of the Trikukiotissa was however venerated by the Turks as a rain-producer.

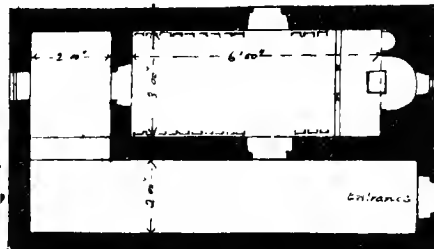
*Tris Eliæs* and *Kaminaria* have shared the fate of the last mentioned villages, in the former are churches of the B.V.M. and St. Michael.

*Mylikouri* has a picturesque ruined church—ancient but not of any architectural character.

*Palæomylos* and *Ay. Dhimitrios* are insignificant mountain hamlets, and *Phini* a large village picturesquely situated with a lovely view over the Paphos Forest land and the distant sea, is disfigured by one of the large modern churches. Most of the above mentioned villages were described by the traveller, W. Turner, in 1815, as mere hamlets of three or five houses apiece.

According to Porcachi ("Le Isole piu famose," 1590) the Troödos range was used as a summer resort during the Venetian Occupation. "In the midst of these mountains is Olympus, of which the Greek name is 'Trohodos'; it is very lofty and full of trees of all kinds. Its circumference is 18 leagues, and at every league is a monastery of Greek monks of St. Basil, . . . . . the Cypriote nobles are wont to visit them in summer for recreation."

Two characteristic Orthodox monasteries are situated on the southern slopes of the mountain. *Troöditissa Monastery* is a large and picturesque group of buildings which accommodates several "pappas" and a certain number of visitors during the summer season. At one side is a fairly large three aisled church constructed in the ancient manner with an open timber roof; to judge from some dates about this building it would seem to have been erected about 1730. The interior decorations are of the usual character of that period. A little lower down the hill is the smaller monastery of *Ayii Anargyri*, now in ruins, which possibly belongs to an earlier period.



AY. ARCHANGELOS, PEDOULAS.

## XX. THE VALLEY OF EVRYKHOU.

From Morphou to Evrykhon a wide and well watered valley, surrounded by low undulating hills, forms a small tract of country with a character of its own, with villages thickly distributed on both sides of the Klarios stream, which is crossed by numerous old bridges. The new railway from Nicosia and Famagusta (*vide* Route X.) passes through the upper part of this valley with stations at Kalokhorio, Katydhata, Vlaso and Evrykhon.

*The Valley of Soli or Evrykhon*, as this pleasant well cultivated tract above described is also called, was at one time the scene of an immense copper mining industry. Between Katydhata, Linou, and the monastery of the Panayia Skouriotissa, lies an immense necropolis of wholly Hellenistic character, consisting of tombs of Greek (Ptolemaic) and Roman periods, containing much glass. "The glass from these sites is of quite unusual variety and beauty especially needle-like toilet pencils and finger rings, of variegated glass." (C.M. Cat.) Many examples from these sites are in the South Kensington Museum.

From *Kalokhorio* railway station, a road leads to *Lefka*, the principal village of the district of the same name, situated on the banks of an imposing but usually dry stream, the *Ask Khitono*, or lower part of the Marathasa Potamos. Many ecclesiastical ruins survive in the neighbourhood and the few Christian families settled here within the past few years have built for themselves a small church near the river. Chapels dedicated to Ay. Akentou (?), SS. George, Nicholas, Elias, and Paraskevi, formerly existed here. In the middle ages Lefka was possibly a place of some importance, giving its name to one of the baronies of the kingdom, and as such it would be seized upon by the Moslem settlers of 1570 who constituted it the capital of a nahieh. The two principal mosques are said by local tradition to be built on the sites of long since vanished churches of the Latin rite.

Below Lefka stretch the fields which cover the ancient site of Solea.

*Skouriotissa Monastery*.—This strangely situated building is chiefly interesting on account of its surroundings and its name. It is a small plain shed-like structure perched on the top of an enormous slag heap [*scoriae*, hence its name] of the prehistoric mines, which form caverns in the cliffs overhanging this vast area of black and barren slag. The appearance of such a locality is weird and forbidding, and was doubtless selected for a hermitage on that account.

*Ay. Nikolaos*, modern hamlet. *Ay. Yeorgios*, small hamlet with modern rustic chapel.

*Katydhata* [Kadia].—The comparatively modern church of Ay. Yeorgios contains several interesting sculptured stone details from a more ancient church on the site. Amongst others is the not uncommon design of a cypress tree between two lions in a panel,

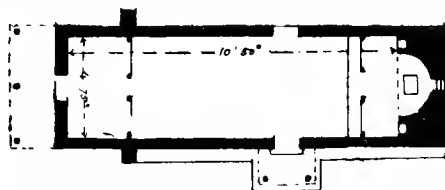
*Linou*.—Two ancient churches completely rebuilt, Ay. Marina, and the Panayia Chrysopanitissa.

*Vlaso*.—The principal village church, Ay. Dimitrianos, is being rebuilt from its foundations in the modern style. St. George is a small chapel dated 1722.

*The Panayia Kousilliotissa*, a small monotholos of the XVIIIth century, contains a portrait icon of a lady of the period with the unusual name Lucrezia inscribed upon it in Latin!

*Agroladou*.—Here the two churches of St. George and St. Barbara have been rebuilt recently. At a short distance is the modern hamlet of *Korakou* with small churches of SS. Barbara, Luke, Mamas, and B.V.M.

*Ay. Epiphantos*.—The church is a mere mudbrick shed. The road crosses the Klarios by a picturesque old bridge of four pointed arches, to the eastern bank, and soon reaches Evrykhrou.



PLAN OF THE CHURCH OF THE PANAYIA, TRIS ELAES.

## XXI. NICOSIA TO PALÆOKHORIO.

The main highroads from Nicosia to the west and south-west of the island start from the ancient Paphos or San Domenico Gate of the town.

The Palæokhorio carriage road passes through the European suburb with its public gardens, and numerous villa residences.

*The Museum*, built by the present writer in 1907 to contain the large collection (in course of arrangement) of ancient and prehistoric "grave-furniture" resulting from excavations made during the last quarter of a century, is situated just outside the Paphos Gate. Its marble portico is an adaptation of the famous Ionic façade of the little temple of Nike Apteros on the Athenian Acropolis, the sculptures being of course omitted. This entrance forms a hall, with a ceiling in the old Cyprus carved wood style, intended as a memorial to the late Queen Victoria. The original design of the building has not however, as yet, been completed.

A short distance farther on the same road is the *English Church* of SS. Paul and Barnabas, built by public subscription in 1892. It is a small building very English in appearance, but hardly large enough for even the small English colony of Nicosia. In 1904 the present writer made some improvements to the interior and added a stone reredos in the English XVth century style with

statues of the patron saints copied from the famous examples in Henry VII.'s chapel, Westminster. These additions constitute a memorial to the late Rev. J. Spencer, first Archdeacon of Cyprus. Several brasses to the memory of former Cyprus officials decorate the walls of the interior.

*The Offices of the Island Government* were built in 1879 for the purpose of serving as barracks for the Military Police, but were converted to their present use in the following year.

*Ay. Omoloyitades* (Holy Confessors).—A village with a monotholos church of small architectural character. The date 1754, "in the time of Archbishop Filareto" is preserved on the west front of this building, but it seems to have been rebuilt in 1894. At the west end the traces of an arcaded narthex exist, and built over the springing stone of the arch on the north side is a square panel of stone enclosing a curious heraldic device of mediæval European style, evidently copied from some woodcut or engraving by a native stone-mason (or more probably wood-carver) of the XVIIIth century. The design consists of an "Italian" shield bearing a *fleur-de-lis* in chief, a bird's wing in point, and surmounted by a crest of an eagle *volant* on a knight's helmet and mantling. No history attaches to this interesting souvenir of some forgotten personage buried here.

Within the church the bema platform is made up of inscribed gravestones, all now illegible, and on the iconostasion is the date 1663, and a reference to Archbishop Chrysanthos. In an almost effaced inscription containing the name "Roba," apparently referring to a consular official, it has been supposed that an European name is traceable.

Beneath the church is one of the curious rock-hewn shrines formed out of an ancient tomb which are common in Cyprus. It is excavated at a considerable depth below the west end of the church, and approached by a narrow steep stairway through a trap-door in the floor. The tomb consists of a central chamber with four recesses in the form of a cross, each space being two metres square, and of about the same in height, the stairway leads out of the eastern arm of the cross. In the central space is a shallow well, the water of which is bitter and undrinkable. The tomb has been carefully and neatly cut in the rock, and in all probability belongs to the extensive necropolis, on part of which the village of Omoloyitades seems to be built. This underground chamber may possibly have formed the primitive chapel, over which a structural church has been reared in subsequent times. The well within it seems to be known at the present day by the strange name "Balji Ayazma" (Holy Well of the Bee-keeper), the village is also known as the "Village of Bees."

*Ay. Prodromos* (St. John Baptist) is a small modern chapel on the opposite side of the river, belonging to the village of Omoloyitades. It is merely curious through being built upon an ancient crypt or lower church, of which the arches and some other vestiges

appear above the surface of the ground. Ancient tombstones with figures in relief have also been used to cover over the aqueduct close by, which in all probability were taken from the ruins of this church. The inscriptions have perished.

A remarkable tombstone (now lost!) formerly existed in this church. A drawing of it was published by De Mas Latrie in the "Magazin Pittoresque" for 1847. It represented a knight in full armour holding his shield in front of him, on which appeared two lions passant. Around the figure was the following inscription:

CI GIT LE TRES NOBLE BAROVN MONSEIGNEVR  
DE BRESVIC TRES NOBLE AMIRAIL DOV  
ROIÁVME DE CHIPRE QVI TREPASSA LE LVNDI  
A 11 JOVRS DE JVNIET L'AN DE M.CCC.XIV. DE  
CRIST QVI DIEV AIT PITE ET MISERICORDE DE  
LARME DE LVI. AMEN.

The defunct was probably the father of the Constable of Jerusalem, Philip de Brunswick-Grubenhagen, who married Queen Alice d'Ibelin, widow of Hugh IV., in 1360.

Immediately to the south-west of Omoloyitades are the extensive grounds of *Government House*, the residence of the High Commissioner of Cyprus. The house, which has been somewhat altered of late years was originally a wooden building forming three sides of a square in the centre of which is a large tennis court.

"This remarkable shed, originally constructed for some other purpose, for which it had proved unavailable, and supplied by the War Department cost £500 to bring up from Larnaca, and I am not sure how many thousands to ship from England." Mrs. Lewis, "Experiences," 1893, p. 187.

The plantations of Government House which have now a forest growth, are pleasingly combined with the *Pediæ Potamos* encircling the hill on which the house is built. On a spur of this hill is a flagstaff and a terrace walk, and here will be found one of the most interesting relics of former times preserved in Cyprus, an old bronze cannon given by our King Henry VIII. to De l'Isle Adam, Grand Master of the Order of St. John, on the eve of the Reformation. This interesting relic of the XVIth century was discovered by a sponge fisher in Famagusta Bay, at about the distance of a mile from the harbour, in 1907.

It bears amongst its decorations the familiar badge of the Tudor Dynasty of England as well as the coat of arms of a Grand Master of the Order of St. John, Villiers de l'Isle Adam. The combination of these badges, at first puzzling, refers to a little-known page of history. In the "Histoire des Chevaliers de Sainct Jean de Hierusalem," by I. Baudoin, Paris, p. 1629, appears a full account of the donation by King Henry VIII. to the Order of St. John of a "park of artillery," in the year 1527, as a contribution towards the expedition for the recovery of Rhodes.

Philip Villiers de l'Isle Adam, Grand Master 1521–1534, driven from Rhodes by the Turks after one of the most famous sieges in history, was obliged to establish the headquarters of the Order successively at Viterbo, Nice, and Malta. During his stay at Nice he made a journey through Northern Europe for the purpose of collecting funds with which to carry on the war with the Turks. Baudoin's account of the visit of the Grand Master to England is as follows :—

“Ce qui fit prendre opinion au Grand Maistre (Philippe de l'Isle Adam) d'y aller, nonobstant son vielaage et la rigueur de l'hyver.... Le Grand Maistre partit sur les galeres le deuxiesme jour de l'an 1527 et prit terre à Antibes, et de là prit le Chemin de la Cour.... Et avant que d'entrer dans Londres, il s'arresta en la Commanderie de St. Jean ou il fit assembler les Grands Croix et les Commandeurs d'Angleterre et d'Ecosse, et trouva que le Roy avoit laisse prendre possession du Prieuré au nom de la Religion, en luy payant par Veston nouveau Prieur quatre mil livres à l'esterling chacun an. Les Milors et Noblesse de la Cour luy allerent au devant, et fut logé au Palais du Roy auquel il fit le discours de Rhodes, et luy communiqua les desseins et les moyens de la recouvrer. Le Roy promit d'y contribuer vent mil escus (qui furent depuis payez en bonne artillerie) et en cas que l'entreprise ne reussist, fut content qu'on acceptast Malte..... Au départ du Grand Maistre le Roy et la Royne luy firent d'honestes présents ; entre autres un bassin et une coupe d'or fort enrichy de pierreries que le Grand Maistre rapporta au thresor,” p. 294.

Another account of the same incident is contained in the Abbé de Vertot's “History of the Knights of Malta” (English translation, London, 1728) :—

“The King of England thought the design of re-conquering Rhodes was a project highly worthy of the Grand Master's courage and valour ; and he, in order to have some share in so noble an enterprise, promised him 20,000 crowns, the value of which he paid afterwards in artillery and firearms.”

Still another reference to the matter occurs in a modern work, “L'île de Rhodes,” by Billiotti et Cottret, 1881, p. 343 : “Le Roi d'Angleterre, Henri VIII., envoya à l'Ordre 19 gros canons de bronze et 1,023 boulets.”

The bronze cannon found at Famagusta is one out of the nineteen guns presented by King Henry VIII. to Villiers de l'Isle Adam, numbered XIII on the moulding of the breech. It is of very inferior workmanship, and compares unfavourably with contemporary French or Italian examples, the wooden mould fitting badly, and the badges and inscription of the roughest description. Above the coat of arms of De l'Isle Adam is a label with a name inscribed, but only the central letters “LEAD” are legible.

It has lain at the bottom of the sea for perhaps nearly four hundred years, and now, but for a few marks or stains, where

the extent to which it has sunk into the sea bottom is shewn, the gun still remains in perfect preservation.

*Strovilo*.—A picturesquely situated village on the bank of the Pedιæs, embosomed in trees; it is supposed to derive its name from the pine trees once abundant in this locality. It is a village of some size and antiquity, for here the favourite chateau or villa of King Henry II. stood, and here he died in 1324, as it is supposed of poison after an unhappy life of hypochondria.

"As so often happens after an unquiet reign, he [Henry II.] outlived all his enemies, and died rather regretted than not. When he had been able to exercise independent authority, he had used it well; he had welcomed the refugees from Acre and fortified Famagusta; he contributed largely to the judicial decisions which form the supplement of the Assizes, and he established a strong judicature in Cyprus." Stubbs' "Lectures," p. 215.

On the Venetian Occupation of the island the royal "casale" of Strovilo was sold to one of the few native families of Cyprus ennobled by the Serene Republic.

About the middle of the XVIIIth century the ill-fated Archbishop Kyprianos was born in a house still pointed out by the villagers, not very far from the church.

"While still a boy he left his native village to become an inmate of the Monastery of Machæra, where he received his early education and ordination as a deacon. In 1783 he accompanied the Archimandrite of that establishment, Charalambos, to Wallachia to collect alms for the restoration of the monastery. There at the request of the Voivode Michael he was admitted to priest's orders, and appointed to the service of the chapel in the vice-regal palace. On his return to Cyprus in 1802, Kyprianos was entrusted with the estate belonging to the monastery at Strovilo. About this time he greatly advanced his reputation by his conduct during the siege of Nicosia in 1804, when, acting as representative of the Archbishop and citizens he succeeded in obtaining favourable terms from the Turkish generals. By degrees, owing to the infirmity of the Primate whose successor he aspired to be, the entire control of affairs fell into his hands. By the deposition of Chrysanthos and his nephew in 1810 the object of his desires was at last achieved.

"Once firmly established in office the new Archbishop seems to have specially devoted his energies to the intellectual improvement of his people. For this purpose he founded throughout the island numerous educational establishments, among others the still existing High School near the Archiepiscopal residence, which he dedicated to the Holy Trinity on New Year's Day, 1812. Though his claims upon the gratitude of his compatriots are considerable, it is the tragic close of his life which has especially impressed his name upon their memories. In 1821 when he had occupied the Archiepiscopal Throne for eleven years, began that long and heroic struggle of the Greeks against Turkish despotism

and barbarism which shook the Ottoman Empire to its foundation. Although from the unwarlike character of the population, and the proximity of the neighbouring Mohammedan states there appeared little likelihood of the insurrectionary movement extending to Cyprus, the Porte determined to send an army thither the more effectually to ensure the submission of the Rayahs. Accordingly a considerable body of troops, the offscourings of the Levant, arrived at Larnaca from Syria in June, 1821."

Saturday, 9th July, was the day of a terrible massacre of the Christians with their Bishops and other ecclesiastics, including the Archbishop.

"On the day following the murders their co-religionists buried the bodies of the prelates and other martyrs within the precincts of the church of Phaneromene behind the altar." Hackett, p. 227.

The village church, dedicated to the Panayia Chrysouleousa is very curiously constructed, or rather *reconstructed*, so as to retain the dome of a more ancient Byzantine structure over the altar. The original supports of this dome seem to have been cut away to allow of the addition on the west side of a large barn-like nave. The dome is decorated with a colossal figure of the Pantokrator and smaller figures of Saints, but the painting is decayed and scarcely intelligible. Archbishop Kyprianos is credited with carrying out this restoration in 1817. The iconostasion is a clumsy overloaded specimen of the modern style of brown wood carving.

On the south side of the church is a small chapel or chantry, now disused and kept locked, and on the outside of this annexe is a singular column of stone with a capital in the form of the Archiepiscopal Crown; it seems reminiscent of the "sanctuary column" so common at one time in Europe. The chapel is considered to have been the original church erected on this site, and is dedicated to Ay. Nikolaos; the column may perhaps be a sort of monument or memorial erected to the murdered Archbishop, but there is no history attaching to it.

There is another small church in the village dedicated to Ay. Georgios and dated 1819, which is said to have also been built by Archbishop Kyprianos. Within the village boundaries are the chapels of Ay. Marina and the Stavros.

On the same side of the river Pedias as Strovilo is the *Monastery of the Archangel Gabriel, Lakkatamia*. This church, standing in a half completed monastic enclosure, is one of the most imposing architectural monuments near Nicosia. It was built in 1636 under the auspices of Archbishop Nikephorus according to an inscription on a stone inserted in the east wall of the narthex. It is a remarkable example of such edifices built so soon after the Turkish conquest, and serves to shew that the Orthodox Church was fairly opulent and independent in the XVIIth century.

Nikephorus, the Archbishop who built this monastery was also the builder of the Archiepiscopal Church of St. John Bibi in Nicosia. He is also remembered as one of the conspirators who



in the course of the XVIIth century carried on negotiations for the purpose of recovering Cyprus from the hands of the Turks and placing it under the protection of Duke Carlo Emmanuele II. of Savoy. "L'archevesque Nicephore demeure dans un monastere hors de Nicosia appellé Licsopha, loin deux milles, lequel monastere s'appelle Saint Michel Arcangelo Acristaticos." *Vide* Louis de Barrie, "Interrogatoire," M. Latrie "Histoire," III., p. 580.

The general appearance of the exterior, its richly moulded doors and windows, and unfinished cornices, suggest the mason-craft of a much older style. A cleverly designed doorway with a two-light window above it is particularly noticeable on the north façade. A richly moulded string course which encircles the building is reminiscent of a characteristic feature in buildings of the Italian Renaissance. The unfinished buttresses were probably intended to be surmounted, together with the walls, by a rich cornice.

Internally the church presents that peculiar type of the Orthodox church building which belongs specially to Cyprus. The type of which the largest example is perhaps the ruined metropolis of St. George, Famagusta. The nave is covered by a vault with moulded ribs in the style of the XIVth century, a dome occupying the centre bay. A north side aisle, with the prothesis chamber, is carried to the same height as the nave but vaulted in a simpler manner. The vaulting is carried on a nave arcade of lofty circular columns, the capitals of which are decorated with egg and dart ornament in the mouldings.

The narthex is covered with a simple barrel vault and on its north side is a founder's tomb of the regular mediæval character (as in the Famagusta churches) with elaborately moulded arch, dripstone, and small angle columns, but, alas! the gravestone which once filled the space beneath it is now missing.

An interesting colossal figure of the Archangel Gabriel is painted within a niche on the south wall of the interior; this may possibly be of the same date as the building of the church. The archangel holds in his left hand a disc on which is represented a miniature figure of the Divine Child. Elsewhere the interior is left with the excellent coursed masonry exposed to view.

*Lakkatamia*.—A large straggling village, divided as is usual with important agricultural communities in Cyprus into Pano and Kato. The name of the village which probably originates in its numerous wells [Lakkos] accounts for the abundance of trees, and the verdant fields and orchards of the locality. In the centre of the village is a large modern church dedicated to Ay. Paraskevi, occupying the site of an older building of more modest proportions, to judge by the iconostasion which has been re-used in the new interior.

Like so many of the modern village churches of Cyprus, planned on the large prototypes of the Venetian period, this of Lakkatamia

is a single nave or monotholos of imposing proportions. The semi-octagonal apse is a fine feature reminiscent of the mediæval churches of Famagusta, rather than of the more usual Byzantine treatment. But the characterless uninteresting detail, the absence of all æsthetic feeling deprives what might have been a fine building of all real interest or charm.

Within the village limits several chapels once existed, all now reduced to mere sites covered with heaps of stones: Ay. Demetrianos, Ay. Mamas, Ay. Niketas, Ay. Makedones, and Ay. Thekla; also a Panayia with the singular name of Chrysokoullouryiotissa one of the numerous local Madonnas of Cyprus.

At Pano Lakkatamia is a small church of St. Nicholas, dated 1876.

*Deftera, Pano and Kato.*—Within a short distance of Lakkatamia on the main road, is another important agricultural centre which doubtless takes its name from being the "second" village on a principal highway leading from Nicosia. Its mud buildings are embosomed in flourishing orchards and olive groves, but there is nothing of archæological interest within its boundaries.

The village churches of St. Nicholas and St. George were rebuilt in 1875, the chapel of Ay. Marina has disappeared. On the opposite bank of the Pedias Potamos, in the face of a high cliff overlooking the village is an interesting example of the cavern hermitage, known as—

*Chrysospilæotissa.*—A natural cave has evidently been taken advantage of, and enlarged to represent a church of two naves with the usual apsidal recesses for altar and prothesis. The church thus formed measures about 10 metres by 8 metres. The interior has at one time been completely covered with the usual mural paintings of mediæval character, but the plastered surface on which these decorations were executed has almost entirely fallen away from the damp and decaying rock. An iconostasion of ancient pattern still remains in front of the altar, and serves to support a few old icons in the last stage of decay. At the side of the church cavern is another and smaller cave, opening on to the face of the cliff, but now inaccessible; this was probably the dwelling of the hermit.

The mouth of the church cavern is protected by a rough wall and a door, and the key of the premises may be obtained at a cottage not far off on the opposite side of the river. The most curious thing about the place is perhaps the pathway leading up to it, on the face of the cliff, and consisting partly of a drawbridge which was evidently intended to be removed on occasion as a means of defence. This cave church is a very interesting and picturesque example of a type of Levantine monastery or hermitage uncommon in Cyprus, but very characteristic of ancient Levantine Christianity.

The first turning to the left after passing Deftera leads to Pera, and the Tamassos district (*vide* p. 209).

*Anayia*.—A hamlet with a small church of no architectural pretensions, dedicated to Ay. Bissianos (the “cough-curer.”?) Ruins of an older church, which the present building evidently replaces, adjoin it on the north. From an inscription on the iconostasion this rebuilding took place in 1866.

Beyond the village of Anayia the road traverses the barren district of the Mavromargo River. *Ay. Tremithias*, one of the numerous villages of this name in the island identified with the story of Richard Cœur de Lion’s fight with Isaac Comnenus, lies to the right. It is probably an ancient village as it is marked upon the old maps, and it possesses a church dedicated to Ay. Anargyri. (SS. Cosmas and Damianos).

“*Tremitus*, città presso Nicossia verso il Ponente discosto quattro leghe in circa: hora é un casale detto Tremitugia, fu distrutto totalmente e non piu edificata, dal Re di Anglia.” Lusignano, p. 14.

“*Tremitugia* is a village 12 miles to the west of Nicosia. It was formerly a city called *Tremitus*, destroyed by Richard, King of England, when he took the island. Ptolemeus, the geographer, put it in his list of the cities of Cyprus, *lib. V., c. XIV.* St. Spyridon, a native of Cyprus, was Bishop of *Tremitus*, and was present in A.D. 325 at the Nicene Council. There are full accounts of him in the *Ecclesiastical History* of Socrates, and that of Sozomen. Its lands, like those of the inland villages generally, are devoted to all kinds of food stuffs, with cotton, silk, olives, and wine.” Mariti, p. 89. But the site of the famous battle of 1191 was undoubtedly at *Tremethusha* between Larnaca and Nicosia (*vide* p. 182).

“*Trimythus*, called also *Trimethus*, *Trimythos* and *La Tremetossie*, was situated in the Messaorian Plain, about 12 miles from Larnaca. It was the scene of the decisive battle between Cœur de Lion and Isaac Komnenos (A.D. 1191).” Hackett, p. 322.

From the foregoing it will be observed that a great difference of opinion has existed as to the identity of the scene of the famous battle and conquest of the island by our King Richard. To add to the confusion some ancient writers even endeavour to shew that Nicosia occupies the site of ancient *Tremitus*.

*Arediou*.—A scattered hamlet with a small cruciform domical church built in a particularly picturesque situation on a high cliff above the river bed. This old church dedicated to the Panayia is of the usual mediæval type, but of very rustic construction; it has been completely restored within recent years. Near the high road is another church, St. George, of some antiquity, but now undergoing rebuilding.

*Ay. Ioannis*.—Some short distance to the right of the road is a village with a church of St. John Baptist. “Here in 1883, a large Hellenistic necropolis was discovered and ravaged by the peasants. Much jewellery, especially gold frontlets, was found.

The most remarkable of the rock tombs have been made permanently accessible." Cyp. Mus. Cat.

*Malounda*.—A few houses with a small well built monotholos church standing within a walled enclosure, dedicated to the Panayia Chrysopantanissa. Over the south door is the date 1763 in Roman numerals and the iconostasion is dated 1835. From Malounda an excursion may be made to the west visiting *Agrokippia*, with a small ancient monotholos dedicated to the Panayia Chrysopantanissa in which will be found a very fine gilded iconostasis of the old type, restored in 1866 according to an inscription on a lower panel. This village is situated between two immense slag heaps of primeval times.

Proceeding round the base of the large conical hill Kryadi, over 2,000 feet high, on the slopes of which numerous traces of ancient mining may be observed, the charmingly situated little monastery of Ay. Panteleimon is reached. Here under gigantic plane trees, and amongst fantastic rocks the most beautiful views of the intervening plain and the distant sea of the Bay of Morfu may be enjoyed. An ideal spot for a midday halt on a summer's day.

*Ay. Panteleimon Monastery* is an imposing example of such institutions founded in the XVIIIth century. Its church, a monotholos of 20 by 6 metres with richly moulded pointed arch doors, has the curious feature of a gabled roof covered with small brown tiles, which were no doubt made on the premises in a way peculiar to Cyprus.

The interior is particularly effective when the doors are open, (there are no windows in the building) owing to a magnificently carved and gilded iconostasion, and to other carved woodwork such as the *gynaiketis*, etc. The brass chandeliers and candlesticks are also exceptional. A Panayia in a silver *repoussé* frame is dated 1792, and an inscription partly effaced over the west door gives ΑΨΟΔ (1774) as the date of the building. The monastic enclosure has never been completed, the buildings extend along one side of the square, but the whole place is evidently deserted and used as a mere farm.

From this beautiful spot the villages of *Kato Moni* and *Eliophotes* may be easily discerned, also the chiftlik of *Akhera*, with its ruined chapel. All three places are now inhabited by Moslems, but the two first have been lately provided with new Christian churches dedicated to Ay. Haralambos and Ay. Eliophotes respectively.

Returning to the high road by a mule path on the south side of Kryadi Vouno, a Holy Well called *Lambadhiotissa* is passed, but the shrine once built above it is now levelled with the ground.

*Ay. Marina* and *Xyliato* are insignificant hamlets, the latter having a small church dedicated to Ay. Mamas.

*Mitsero*.—Hamlet with a new church dedicated to St. Michael, and the ruined site of a chapel of Ay. Panteleimon. Near here

are traces of ancient settlements connected with the mines of a remote antiquity situated on the sides of the hill marked "Corona" on the map.

*Klirou*.—A large village from whence a good mule path leads to *Lakhni Monastery* (a mere shed building) and continues through a delightful valley to *Machæras Monastery*.

All the village churches or chapels of *Klirou*, of which there seem to have been several, have disappeared, and a large "monotholos" is now in building to take their place. Within this new church, dedicated to the *Panayia Evangelismos*, are collected the icons from the older chapels, a curious assemblage of more or less decayed specimens of Byzantine painting of all periods. The iconostasion is also made up of three ancient carved and gilded screens of the richest workmanship, and worth examination. One of these is dated 1741.

*Kalokhorio*, with a small modern church of St. George and *Ay. Epiphanius*, are insignificant hamlets without interest.

The valley of the *Marulenias River*, leading up to *Palæokhorio* is one of the most beautiful in Cyprus. In places it becomes a narrow rocky gorge with precipitous cliffs a hundred feet high, or its terraced sides support luxuriant vineyards and olive groves. Traces of ruined hamlets remain in places, but the only village of importance belonging to the valley is *Palæokhorio*, situated at its upper end.

A fairly good but very steep carriage road runs through the valley, and just before arriving at *Palæokhorio* makes a wide *detour*—a *detour* which may be avoided by the pedestrian who mounts over a saddle of rock by a footpath which in a few minutes conducts him into the cup-shaped valley containing the village, and affords from this point of view a most remarkable *coup d'œil*.

*Ayii Anarghyri* (SS. Cosmas and Damianos).—At the point in the road where the above mentioned footpath starts, an interesting little rustic church in a very untouched condition may be visited. It lies a few yards below the road, from which merely its roof is visible. It presents an appearance of well preserved antiquity, and its floor is curiously decorated with a terra cotta tomb slab!

*Palæokhorio*.—As its name suggests, this is evidently one of the oldest villages in the island. It was known by this name so early as 1297, if this is the village belonging at that period to the Hospitallers. (Paoli, I., 127.) Its stone built cabins rise tier above tier on either side of a cup-shaped hollow, at the bottom of which a perennial stream circles beneath an imposing bridge. Tortuous lanes paved with cobble stones, and of the most difficult character are the only means of communication.

The church of *Soteris* is a wonderfully preserved building of the mediæval style and of the smallest size—but unfortunately, like all such relics of the past, doomed shortly to be replaced by a modern building. It stands just within the gap in the rocks

through which the visitor approaches the village, and has the appearance of a mere shed without windows. The effect of a certain faded splendour is all the more striking when the interior is seen by the feeble light coming through the doors. The iconostasis covered with gilding, the walls still retaining their gaudy mural paintings, and the rich brown colour of the old wooden ceiling, the gilded rood and pictures on the iconostasis half disappearing in the dark shadows, creates a very rich and impressive effect. In all probability it belongs to the XVIIth century.

The churches of Chrysopantanassa and St. George are recent rebuildings of not the smallest interest.

The church of St. Luke is the principal village church as to size and interest. It is built in the usual village style of the mountains on a plan of three naves covered by a wide reaching roof of brown tiles. Although of some size the interior is only lighted by the two doorways in their usual position—one at the west end and the other on the north side. A small hole in the west gable sheds a very small additional illumination. Over the north door is an inscribed slab recording the rebuilding of the church in 1809. Traces of the older church are to be found in some of the mural paintings of the south side and in the flooring which consists of a small mosaic of different coloured stones and marbles similar to the floors of churches at Akhiropietos; the wooden doors filling the north doorway are also of an interesting Byzantine mediæval type of elaborate surface decoration with spirited representations of the evangelistic symbols in circles at the top.

The mural paintings above referred to are somewhat more interesting than is usually the case in Cyprus village churches. It would seem that the prevailing inferiority of Byzantine Art as compared with contemporary work in Europe is occasionally relieved by some little approximation to the æsthetic quality which renders the common or second class mural painting of Italy interesting and beautiful. Several of the decorative panels on the walls of Ay. Lukas are by a hand which was accustomed to work in the realistic style of the Italian *cinquecento*. The perspective is defective, as usual with Byzantine Art, but the posing and grouping of the figures is good; for example a representation of "Dives' Feast" with, in the foreground Lazarus and the dogs, and a spirited group of musicians blowing long trumpets and dressed in doublets and trunkhose, with long curling hair, irresistibly reminds one of Italian painting. These paintings, originally in tempera have unfortunately been daubed over at some later period with patches of smeary oil painting, altering their character and producing a deplorable impression of carelessness and ignorance. This old church after having been rebuilt so recently as 1809 is threatened once more with destruction, the half of the villagers whom it serves having determined that they cannot put up with such an antiquated edifice now that their fellows on the opposite

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side of the valley have made the Panayia Chrysopantanassa all brand new. And so the usual comedy is to be enacted, a venerable monument which still retains some interesting local character is to be sacrificed in this way to gratify the most remarkable form of emulation that ever possessed the human mind—the desire for display by having a local temple as big, if not bigger, than the local temples of neighbouring hamlets.

Beneath the east end of Ay. Lukas is a large crypt or cavern called the “stable of St. Luke,” in allusion to the Evangelists’ patronage of the animal creation: this is now closed up and inaccessible. The large platform surrounding this church on the east and north sides is evidently artificial and adds very much to the picturesqueness of the building with its suggestiveness of the Swiss *chalet* style of wooden construction.

A short walk of about half an hour brings the pedestrian to the village of *Askas*, beautifully situated at the head of a deep ravine, which opens out towards the north allowing of an extensive view as far as the Bay of Morfu, and the northern range of mountains.

Askas has two churches: St. John Baptist and the Stavros. The first is an ancient building, dated 1768, of rude construction but picturesque, with a nave and north aisle divided by a heavy low arcade with cushion capitals. The village is mentioned by Machæras as the possession of a family of the same name.

Perched against the side of the ravine like swallows nests, the houses of Askas form a curious pile of buildings of which the different portions are somewhat indistinguishable viewed from the opposite side of the gully. Unlike the more usual scattered village of Cyprus, Askas and some few others of these mountain hamlets present the appearance of a large edifice nestling amongst the thick foliage of plane trees and oaks. The houses are built in a way which admits of the mud roof of one forming a terrace before the door of the next neighbour higher up the hill, so that the village appears from a distance to consist of regular storeys with connecting passages and staircases.

On a nearer approach the houses of these mountain villages prove to be of the very poorest, both in construction and accommodation. The villagers are primitive in their habits, and their homes are very little better for themselves than for their animals. In the distant vineyards or fields the Cypriot villager spends most of his time, and the place where he sleeps and keeps his family seems to be considered of a comparative unimportance. It must also be remembered that in many cases the villagers are migratory at certain seasons of the year, and therefore have little of that homely feeling which induces Europeans to provide themselves with a fair average of comfort in their dwellings.

The village house is frequently little more than a mere shed, the interior being sometimes only lighted by the doorway, and the roof being a mere layer of mud laid on brushwood which is

supported by a few tree trunks. Under such poor conditions of life little can be expected of a kind which would interest the European visitor accustomed to the many sided country life of the western world.

Between *Lagoudhera* and *Saranti* is an ancient church called *Panayia Arakou*, a monastic cell. The monastery of the *Panayia* at *Arakou* is supposed by the peasants to have been built by a "Queen"—the mysterious female power of Cypriot folk-lore. In its small Byzantine chapel is a marble slab with the footprint of the "Queen" where she stood when she "wished," and here women are in the habit of standing for similar purposes.

*Kannavia*, with churches of B.V.M. and the *Stavros*; *Ayia Irini*, *Kourтали*, with church of B.V.M.; and *Spilia*, with church of St. Antony, are all modern settlements without interest. From *Spilia* the high road to *Troödos* is reached at the *Xylomylos*.

*Phterykhoudhi* has churches of "Kalamitassa" (rebuilt), and *Ay. Paraskevi* with old paintings of some interest. The village appears to take its name from some herb or grass of a feathery character.

An excursion from *Palæokhorio* to *Troödos* may be made through a mountain region without roads but including a considerable number of ancient villages. Following the contours of the mountains after passing *Askas*, many beautiful valleys are passed down which magnificent views of the northern part of the island and the *Messaorian Plain* may be enjoyed.

*Alona*, with a church of St. George, modernised. *Livadhia*, with a church of *Ay. Paraskevi*, are hamlets of which "Livadi" occurs on the ancient maps. *Platanistassa*, with an old church decorated with paintings, is also marked as "Piatanista."

*Alithinou*, and *Polystipos* (churches of *Apostolos Andreas* and St. Mamas) are modern settlements. *Lagoudhera* possesses two old churches: St. John's and the Archangel.

Continuing down the valley of the *Rou Potamos*, an interesting and important old church called *Stavros Dhiosmatou* (from a local herb, apparently mint) possessing ancient mural paintings, will be found marking the site of a village which is shewn on the ancient maps under the name "Diosmaco"; traces of a large monastery are attached to it.

## XXII. KYRENIA.\*

*History.*—The site seems to have been occupied in those remote ages of Cyprus history to which belong the countless rock-cut

\* Kyrenia.—This place name has been spelt in a remarkable number of different ways: *Κερύριος*, *Κηρίνεια*, *Κυρήνια*, etc. In the ancient language, and in the middle ages strange forms of it were in use such as *Cinyia*, *Cherins*, *Ceraunia*, *Sarignia*, and Van Bruyn (1683) calls the place *Sternia*. Col. Martin Leake in 1800 knew only the Turkish form of *Tzerina*, or *Gherne*. To Ali Bey it was known as *Chirignia*. *Kirne* is the modern Turkish,

tombs and quarries scattered broadcast over the whole island ; around Kyrenia the usual evidences of a very primitive population abound. Traces of Byzantine building may perhaps exist in the fragments of the little port ; which by a rare chance have survived the alterations of very recent years ; elsewhere about the town and its castle the rebuilding of the XIVth century and more modern times have completely obliterated even this latest survival of the Classic age.

In the middle ages the town of Kyrenia was probably much larger than it is at present, the castle had not been made to encroach so much upon the space within the town walls through the building of the immense earthwork fortifications of the Venetian period on its western side. During the Venetian Occupation the Castle of Kyrenia became one of the most imposing of the Levantine fortresses, whilst the picturesque little town seems to have dwindled to its present proportions, and then gradually degenerated into the usual straggling village of rural mud cottages common to Cyprus. This, however, did not take place until after the middle of the XVIth century.

A mediæval traveller visiting Kyrenia in the days when the Latin Kingdom of Cyprus was flourishing—the reign of Hugh IV. for instance (XIVth century)—would have landed on a quay surrounded by mediæval buildings, some traces of which may be detected in the massive arches of old store houses, etc., built up into the modern Turkish houses. The little port was protected by a mole and chain gate and fortifications (these are traceable at the present day as ruined fragments) and on the east side of the town stood the four-square Castle with four towers, one at each angle, but separated from it by an inner harbour which was afterwards filled up and turned into a dry moat by the Venetian engineers, as we see it in its present form. The town was enclosed on its western and southern sides by a wall of which the massive south-west angle tower still stands, and in the middle of the western wall appears to have been a gateway flanked by two semi-circular towers, one of which survives. On the southern wall there may have been one or more towers, but this side of the mediæval Kyrenia has entirely disappeared.

At the period when we have supposed a mediæval traveller to have visited the northern stronghold of Cyprus, the Castle would have presented an appearance of palatial luxury which is perhaps difficult to realize in its present degraded condition as a Levantine prison. The square enclosure with its corner towers would have reminded him of those enormous castles of north Italy of a similar form, rather than of the donjon-crowned *châteaux* of North Europe. Above its western wall, overlooking the town across the harbour, appeared a range of apartments which seem to have constituted a royal residence, their Gothic windows and varied outlines affording a contrast with the severe aspect of the other three sides of the square. These royal apartments, which

were destroyed when the Castle was transformed about the middle of the XVth century, may easily be made out amongst the wall foundations and modern buildings on the upper terrace of the western and southern portions of the fortress—amongst these foundations it is easy to distinguish the outline of a chapel with its apse pointing east. On entering the Castle our mediæval pilgrim crossed a bridge over the harbour protected by the usual barbican, then he passed beneath these royal apartments, immediately under the chapel. Within the courtyard he would have seen ranges of chambers around, many of which still survive on the eastern side in a state of complete ruin and abandonment. On the northern wall these chambers have been converted into modern prison cells, and on the southern they appear to have been filled up solid with earth in the XVIth century. The chambers on the western side immediately below the royal apartments are still in a remarkable state of preservation; their vaulting intact and their windows, which once overlooked the town, now closed on the outside by the Venetian additions.

*History of the Castle.*—Perhaps the first reliable mediæval reference to the fortress of Kyrenia occurs in the “Travels” of W. de Oldenburg, who visited Cyprus in 1211, during the reign of King Hugh I. He refers to *Schernæ* (Kyrenia) as “a small town well fortified, which has a castle with walls and towers, its chief boast is a good harbour.” A less reliable reference is made to the Castle in Benedict of Peterboro’s “Gesta Ricardi I.” where he states that “the King of England hearing that the Emperor’s daughter was in a very strong Castle called Cherin, went thither with his army.” The probability is that the foundation of the Castle in its present form dates, like most of the other strongholds of Cyprus, from the first years of the Lusignan Dynasty. There are no traces about it of any previous occupation of the site, and there are no earlier historical references, although many rock-cut tombs and Byzantine sarcophagi are to be found in the vicinity of the little port and betoken a settlement of a more archaic period. One of the quaint legends of the middle ages attributed the building of the Castle to no less a person than “the great-hearted Achilles, King of Thessaly.”

In 1229 the Castle of *Cerines* appears to have been of some importance and being in the hands of the partizans of the Emperor Frederic II., was besieged by the Seigneur de Beyrouth, Giovanni d’Ibelin. This siege appears to have continued for several years and to have been conducted by the celebrated military engineer of the period known under the name of Philippe de Navarre, or Philippo di Novara, an interesting personality, famous not only for military prowess but also for certain literary productions which have been preserved. In 1232 the Castle was garrisoned with Italians under the command of Filippo Gerhardo. Fifty knights and 1,000 soldiers are mentioned as quartered within the walls, so that it would seem probable the fortifications extended

over an area quite equal to that they occupy at the present day. During this siege the Queen Alix de Montferrat, wife of the young King Henry, died within the Castle, and her funeral, which took place at Nicosia with all appropriate pomp, occasioned a lull in the hostilities. The siege was continued by the Seigneur de Beyrouth with energy and the chroniclers give accounts of the manufacture of the usual *trebuchets*, catapults, wooden towers, etc.

In 1233 the Castle of Kyrenia was surrendered by the Imperialists to Philipppo di Novara representing the King of Cyprus, and the garrison, much reduced by famine and the fortunes of war was allowed to depart and rejoin the other "Lombards" who still maintained the crusading cause in Palestine and Syria, although in a constant state of warfare amongst themselves.

For nearly 150 years the Castle of Kyrenia ceases to figure prominently in the Cyprus chronicles; then in the days of Peter II. and the downfall of the Lusignan Dynasty, it proved to be on several occasions a stronghold and place of refuge for the decaying royalist cause.

In 1374, the Genoese force sent by the Republic to avenge the death of their merchants at the disastrous crowning of Peter II. laid siege to the Castle of Kyrenia where the Constable of Cyprus, afterwards King James I. had entrenched himself as the representative of the monarchy. The siege was conducted in a manner similar to that of earlier days; the same style of military engines, towers of timber and catapults, being in use in the XIVth century as in the preceding period. For more than a year the walls of the Castle withstood the attacks of the Genoese, but the Constable was at length persuaded to surrender the fortress into the hands of the invaders, and the whole island thenceforth became a tributary possession of the Italian Republics, and afterwards of the Moslem states of the Levant.

It was during this siege of the castle by the Genoese that one of those odd episodes in mediæval history took place. The young king Peter and his mother Queen Eleanor of Arragon, widow of Peter I., had fallen into the hands of the invaders at Famagusta, who treated them partly as hostages and partly as allies. Queen Eleanor had intrigued with the Republic to suit her own vindictive projects for destroying the assassins of her husband and offered a hearty welcome to the Genoese at their first landing in Cyprus, but when she discovered that they were proposing to dispossess her son of his heritage, she quickly changed her plans. Pretending to lead the republican invaders to an attack upon the royalists who had taken refuge in the castles on the northern coast of the island, she set out with the Genoese army which had assembled in Nicosia, and marched at its head to the Agirda pass. She had previously provided herself with the late king's mule, the strongest and fleetest in Cyprus, upon which she rode astride and with spurs concealed under her flowing robes, all which had been arranged by a faithful squire. As far as the top of the pass she

professed to be leading the expedition, but at this point suddenly plunging her spurs into the mule she set off at full gallop down the valley, and procuring admission within the fortress of Kyrenia before any of the Genoese could overtake her, made friends with her brother-in-law James the Seneschal of Cyprus, who in the capacity of guardian of the young king was holding the castle in the royalist cause. When the Genoese army arrived on the scene they found to their astonishment the queen defying them from inside the fortress.

The Genoese siege of 1374 endured but a short time and a peace or truce ensued, during which Queen Eleanor returned to Nicosia, and was enabled to indulge her revengeful spirit with all the ferocity of her race and period. Inveigling her half witted brother-in-law the Prince of Antioch, (one of the conspirators against her murdered husband), into the palace where a number of her partizans were assembled, she suddenly drew out of a *cassone* in the royal presence chamber her husband's bloody shirt, and turning to the Prince said "Ah! disloyal brother and subject, you remember this!" At this signal four hired *bravi* fell upon the unfortunate man, and despatched him with their daggers in presence of the queen and her son the young king.

King James I. on his return to Cyprus in 1383, after being raised from the position of an ill-treated hostage into that of a vassal of the Genoese Republic resided at Kyrenia, and at this period the Castle and port appear to have been much in use.

In 1426 the invasion of Cyprus by the Egyptian Mamluks caused Kyrenia to be regarded as the chief stronghold of the government. The Cardinal Hugh de Lusignan, brother of the king (Janus), who exercised the office of Regent during the imprisonment of the sovereign in Egypt, collected together all available treasure, and the members of the royal family, and took refuge with his adherents in the northern fortress. Meanwhile the rest of the island was given over to rapine and bloodshed, and the revolted serfs, renouncing their feudal obligations, set up a sort of free republic of their own. On the return of the King (15th March, 1427) and the restoration of law and order, the landing place chosen for the royal party was Kyrenia, after touching at Paphos and passing round the western side of the island.

Kyrenia once more, and for the last time, became a retreat for the Lusignan royalty, when Charlotte de Lusignan, daughter of King John II. took refuge there in 1460. The usurper James II., besieged his half-sister from the land side of the fortress, leaving the means of communication by sea unaffected; and this species of blockade continued for three years.

The adventures of the unfortunate Charlotte de Lusignan, last legitimate Queen of Cyprus, whose courage and fortitude deserved a better fate, are intimately associated with Kyrenia. Driven from her kingdom in exile by her illegitimate brother James and his disreputable associates, she kept her hold on the

Castle and within its impregnable walls the ill-fated Queen with dauntless energy, and but little encouragement or support from her feeble husband and his half-hearted friends, maintained her and his claims to the kingdom. At the end the garrison was starved out and the Sicilian De Naves, who had been placed in charge of the Castle during the absence of the Queen on one of her fruitless journeys to Europe for the purpose of establishing her rights, surrendered this last stronghold of legitimacy in 1463 to the usurper.\*

\* Queen Charlotte de Lusignan, whose romantic history might have afforded the subject of an historical novel to some Scott or James, spent most of her life as an exile in Italy vainly soliciting the assistance of Pius II. (*Æneo Silvio Piccolomini*) the Duke of Savoy (her father-in-law) and other potentates in a manner sufficiently curious and dramatic. The only legitimate child of king John II. and Helena Palæologos she appears to have been named after her paternal grandmother Charlotte de Bourbon. In 1456 she was married to John, Prince of Portugal, who, within a very short time after his arrival in Cyprus, was poisoned by his mother-in-law. To avenge her husband, the young princess, in the manner of the times, hired a couple of Sicilian *bravi* to assassinate the Chamberlain of Cyprus, her husband's chief enemy and the confidant of the queen.

In 1457 proposals were made for her marriage with Count Baldassare Borgia a nephew of the reigning Pope Calixtus III. but this suitor of ill-omened name becoming involved in the intrigues of the illegitimate James de Lusignan (afterwards James II.), and in the murder of the Vicomte Gurry of Nicosia, the negotiations fell through in spite of Borgia's attempt to carry off the princess, and marry her by force.

On the death of King John in July, 1458, Charlotte was crowned with all the usual pomp and ceremony Queen of Cyprus, Jerusalem, and Armenia, in Santa Sophia, Nicosia: on returning to the palace an unfortunate omen occurred, her horse slipped and the crown fell from her head to the ground. Count Louis of Savoy to whom she had been betrothed by her father just before his death, arrived in Cyprus soon after and the marriage took place with apparently the crowning of the Savoyard Prince as King of Cyprus.

With this second marriage Charlotte's misfortunes began to multiply, Louis was a mean-spirited, feeble-minded person, quite unfitted for the role he was called upon to play in such troublous times. Surrounded by plots and intrigues, which quickly developed into civil war, the newly married couple were constrained to take refuge in the fortress of Kyrenia where they were very soon besieged by the rebel faction.

In February, 1461, Louis and Charlotte left Kyrenia on a visit to Europe with a short stay at Rhodes. On arrival in Italy Louis retired to his home in Savoy, abandoning everything for a monastic life for which he appeared to be more fitted. His queen repaired to Mantua on a visit to the Pope Pius II. whom she implored to influence the European Princes in her behalf. The Pope favoured her cause but the other Princes to whom application was made listened with "merchants ears" (*orecchie di mercadente*) and the Pope was the only person to give her any material assistance by fitting out a galley with arms and stores at Ancona, on which the queen set sail for Kyrenia. Arriving in Cyprus she found the garrison of Kyrenia reduced to a last extremity. After various adventures on the coast of the island both at Kyrenia, and Paphos, where she still had adherents, in desperation she decided to visit Rhodes once more, and again appeal to the knights, here she remained for a long time whilst the prospects of regaining her crown gradually diminished, more especially after the treacherous surrender of Kyrenia Castle to the usurper. On the death of King James in 1473 she made one more effort to wrest the kingdom from his widow Catherine Cornaro, but hopeless of success she was obliged to retire to Rome and live upon the bounty of the Pope who had offered her a handsome annuity.

Shortly after her return to Europe, her husband being dead, Charlotte seems to have decided upon renouncing her rights to the throne of Cyprus in favour of her cousin the Duke of Savoy. This renunciation was made in the Sistine chapel in the presence of the Pope and Cardinals, and in after years it was read at the coronation of the Emperor Charles V. in Bologna.

According to Stefano di Lusignano Queen Charlotte was buried in the church of the Minorites at Assisi, but there is every reason to believe that she lies in the vaults beneath the Confessio of St. Peter's Rome.

The three years during which Kyrenia Castle became the royal residence or rather prison of Queen Charlotte, were disastrous in the history of Cyprus. The Lusignan Kingdom of the middle ages with its feudalism and flourishing commercial institutions came to an end in the ruin of a civil war complicated by the piratical incursions of the surrounding Moslem nations, and the struggles for supremacy between the Venetian and Genoese Republics. During this state of warfare artillery was introduced into general use, and two small proto-cannon of the XVth century were until recently curiously preserved in Kyrenia Fortress as souvenirs of the period.\*

With the Venetian Occupation of Cyprus the Castle of Kyrenia passed under a process of transformation which has almost obliterated its mediæval aspect. The immense earthwork additions of the Venetians belong to a more modern type of warfare and a later epoch of history.

Many prisoners of distinction died in the dungeons of Kyrenia Castle during the middle ages, and were buried in the neighbouring church of St. Antonio, (a building now no longer to be identified) the chroniclers speak of the revolting sight of their putrid remains carried by slaves on a carpet, (Amadi, p. 398.)

*Description of the Castle.*—The mediæval remains of this imposing fortress are in a much mutilated condition. The original plan was a large square court surrounded by ranges of buildings against the four curtain walls. At each angle of the square were large square towers, of which that on the north-east angle was planned diagonally to the rest. The entrance to the Castle was across the moat on the west side, there is also a sally port on the north.

The entrance to the Castle still survives within the constructions of the XVIth century. The main archway is preserved with the windows of two stories above it. This archway was defended by a barbican which must have stood on about the same foundation as the remarkable XVIth century wall, and carried the drawbridge.

As the Castle Gate is in a wall at right angles with the position of the barbican there must have been some kind of platform in front of the entrance. All this portion of the outer defence has disappeared, and we can only follow the general outline of the mediæval fortification seen through the later additions.

The upper story above the entrance was occupied by a chapel of which the apsidal plan is easily traced and the vestry on the north side is perfectly preserved. The vestry has an elegantly trefoiled arch over its door, within this is an almost obliterated cross of a floriated pattern.

The entrance to the mediæval Castle was perhaps its most singular and picturesque feature. It is not clear where the main

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\* They have since been removed to the terrace of Government House, Nicosia.



barbican may have stood, but probably it protected the end of the moat-bridge towards the town ; at the other end of this bridge, against the curtain wall, there seems to have been a platform in front of the main Castle Gate which was presumably defended by an outwork or second barbican. The Castle Gate facing north in a kind of recess within the line of the curtain wall was on the right hand of a person crossing the bridge, and on the left at the base of the north-west tower of the Castle stood a church on the small space forming a continuation of the platform overlooking the harbour. This little church still survives. It was enclosed by the Venetians in their additions to the Castle and now forms a singular subterranean chamber within the great circular tower of the XVIth century. It certainly must be the " S. Giorgio del Castello " referred to in mediæval records of benefactions (De Mas Latrie).

The chapel of St. Giorgio del Castello (?) is a square vaulted building which formerly had a circular cupola in the middle supported on arches carried by four marble columns with Byzantine capitals. The appearance of the interior is at first sight ancient and interesting, but on investigation it will be found that it is in all probability a mere rebuilding, of a very rough kind, of the original church. One of the columns is missing, and the doors and windows now blocked up look like rough imitations of those in the older building. The only means of lighting the chapel in the XVIth century was by small windows in the cupola.

At the time of erecting this part of the fortifications of the XVIth century the chapel was rebuilt on account of the three tombs which exist in the building. These tombs are however a great deal out of the centre of the interior, which suggests that they belong to an earlier church.

From the chapel of St. George a curious staircase leads down into the interior of the great round tower of the XVIth century now used as a salt store.

Within the chapel of St. George and the adjoining round tower are numerous antiquities and fragments found in different parts of the Kyrenia District. Amongst them is an interesting gravestone of the XVIth century with the usual form of shield containing an " impresa " or armorial device, a hand holding a quill pen and writing in a book. The inscription is—(no date) QUI IACET ALUISE DEMEDICI DA BERGAMO CHERE IO. The concluding word is perhaps " Cherico " spelt " Cherecio," the third letter from the end is, however, obliterated. As there is no date on this stone, it was probably executed during the lifetime of the deceased.

The chapel of " S. Giorgio del Castello " is mentioned in the will of Donna Pienadabene of Ferrara, widow of Antonio di Bergamo, 1406 (Enlart), p. 574. It is singular that the tombstone of another person from Bergamo should now be lying in the chapel. This gravestone does not seem however to fit the tomb entrance

in the middle of the chapel, and is said to have been brought from a village near Kyrenia.

Only the base appears to survive of the large square tower or *donjon* at the foot of which the little church was built. In all probability this square tower, surmounted the highest point of the rocky promontory enclosed within the mediæval Castle and was an important landmark on the coast.

The west side of the castle court is the best preserved. The lower stories, consisting of long vaulted apartments, still remain. Above them the grand suite of chambers intended for the use of royalty—occupied for instance by Queen Charlotte in the years 1460–1463 (*vide* chronicles of G. Boustron)—extended with their windows facing the town.

On the north side—towards the sea—the curtain wall still remains intact for a great part of its length, with the remarkable hollow battlements of the XIVth and XVth centuries. Each battlement forms a kind of sentry box viewed from the interior of the Castle; the archer concealed within this protection could shoot through a long arrowslit on the outside face. Towards the west this wall has been rebuilt, with a sally-port leading to the sea-side, ingeniously defended by an embrasure within the gateway.

The curtains of the east and south sides have been much rebuilt and altered in the XVIth century. The internal row of store rooms and large vaulted chambers on the east wall have fallen into a deplorable state of decay, much of their vaulting has fallen in, and a part of them has been pulled down for the purpose of building a new inner wall along the south side, about twenty years ago. Much of the ruin on the east side of the Castle is the result of the wash of the sea in the little bay on that face.

The row of buildings along the north side of the Castle court dates from the Venetian period, at the west end a doorway and two windows in the “Rusticated style” may be noticed. These buildings have, however, been much altered in recent years in order to fit them for use as a convict prison.

At the north-east corner of the Castle the square tower of the middle ages survives. It is set on anglewise to the curtain walls and its outer face is semi-circular in plan. Its two stories of vaulted chambers are lighted by tall deeply splayed arrowslits. The construction of this defence is precisely the same as that of the two angle towers of the Main Guard at Kantara. The Venetian engineers evidently considered this portion of the Castle sufficiently protected by the sea and a reef of rocks which extends along its base; their attention was taken up with the idea of turning the whole south-west angle into one huge bastion protected by the two powerful batteries established in the round towers of the south-east and north-west angles. To this we owe the preservation of the east and north sides and the north-east

corner of the mediæval defence. Many passages and gun chambers in the XVIth century additions have been blocked since the conversion of the fortress into a prison.

The complete transformation of the chateau into an artillery fortress took place in 1544, but the unsatisfactory reports on the subject by the *Proveditore* Ascanio Savorgnano and the military engineer Sebastian Vernier in 1562, and again in 1565 by the *Proveditore* Bernardo Sagredo may have produced certain alterations in the original plan for rebuilding the fortress which account for its rather singular appearance.

The principle underlying the plan of the Italian engineers was a very usual one in the XVIth century. Many of the old square fortresses in Italy were treated in the same way. The weakest angle of the enclosure was considered as an immense bastion, of the three other corners the two diagonally opposite each other were then rebuilt as great round towers in which the heavy cannon of the defenders were mounted, from these round towers the artillery enfiladed the sides of the enormous bastion, formed by the Castle itself, and rendered approach by scaling ladders impossible. The small extra bastion added to the south-west corner was intended to make up for a curvature in the line of the old south wall.\* In this early system of fortification entire reliance seems to have been placed in the flanking fire of the round towers—the embrasures and musketry breastworks on several parts of the wall are evidently the work of later times.

The immense wall which forms the west side of the Castle towards the moat is built in front of the mediæval wall of the same side. The space between the two walls—about 5 metres—is filled with masonry and earth, and consequently all the windows which formerly gave light to the mediæval chambers in this part of the Castle are now blocked up. This remarkable construction is of two periods, the lower portion probably belongs to the middle of the XVIth century, the upper stratum of masonry must be of a date when the system of such fortification was undergoing modification. The wall has evidently been raised to correspond with the height of the south wall, but the circular tower of the north-west corner has not been carried up to the same height, it seems as if the work stood in an unfinished state.

The Venetians adopted a system of re-modelling the obsolete fortresses of the middle ages in their dominions which has in many cases preserved these ancient buildings to our days—although in a rather mutilated condition. In Cyprus there are three ancient castles treated in this manner, Kyrenia, Famagusta, and the small fort of Limassol. The system consisted of plastering on to the the ancient square enclosures, with their square corner towers, immense earthworks faced with stone. In the case of Kyrenia the addition on the east and west sides may possibly consist chiefly

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\* On this small bastion is a carved panel within which is a shield of arms—apparently a chevron between three fusils—and the date 1544.

of masonry, on the southern side the earth filling in is on the inside of the mediæval wall. This re-arrangement of the fortification is the earliest type of artillery defence. Many examples of it still survive in Italy, and a curious instance is the incomplete fortification of the Roman Capitol where a tower is built at one angle facing the Forum for the purpose of sweeping off assailants attempting to scale the walls of the palace.

This ingenious and economical method of fortification, whereby the whole fortress was converted into a gigantic bastion protected by the flanking fire of the two round towers endured but a brief period. The Italians, with their subtle and brilliant inventiveness, introduced this principle of defence in the earliest epoch of modern artillery—the middle of the XVIth century—by the year 1570 such a system was obsolete. Documents still preserved in Europe shew that the Venetian engineers charged with the defence of Cyprus condemned the fortress of Kyrenia as completely out of date at the time of the Turkish invasion. New developments in the attack and defence of fortified places were coming into use, largely due to the new Turkish system of mobilizing enormous forces of irregular troops. Before such armies as the Ottoman Sultans were able to launch on Christendom, the slender levies of mediæval feudalism recoiled. At this period the Venetian Republic, from various causes, was in a weakened condition, its territories in Dalmatia and on the mainland of Italy were threatened with invasion. Unable to maintain an efficient garrison in Cyprus, the obsolete fortresses created by the Venetian enterprise of fifty years before, of Nicosia, Famagusta, and Kyrenia fell a comparatively easy prey to the Turkish hordes. But after the battle of Lepanto, the greatest check ever received by the Turkish arms, the development of military tactics was almost entirely due to the internecine wars of Europe. In Cyprus still stand the monumental fortresses of this earliest period, and perhaps the most imposing of them is the Castle of Kyrenia.

*Kyrenia Town. Description.*—A few old warehouses surrounding the small modern harbour of Kyrenia display traces of old construction—if not mediæval at least Venetian. The shattered remains of the towers formerly defending the harbour are also visible. At the north-west angle of the town is a square bastion—partly of rock—intended for artillery purposes.

Two remarkable round towers survive from the mediæval fortifications. The larger of the two, which has evidently been cut down a great deal in its height formed the south-west corner of the town wall. The smallest tower may possibly have been one of the pair which defended the main gateway of the town. The latter is remarkable as possessing a great part of its *machicoulis*, and the remains of elegant square headed windows to the two stories into which it was divided (late XVth century).

The fortifications of the town on the north side terminate against the harbour mouth in a square tower or bastion, which

also appears to have been the chamber within which the chain protecting the little port was raised or lowered by means of a windlass. In 1913 the present writer was permitted to convert this ruin into an office and boatshed for the Customs officers—with the especial object of preserving the ancient landmark. In the middle ages the harbour mouth chain would have been suspended between this square tower and the solid round tower or lighthouse on the ancient pier.

A building of the Venetian period has been converted into the mosque of the town. It has two façades decorated with roughly executed Doric columns carrying arches (the pointed arches may be a Turkish restoration). It was not a church, and it has a basement story or cellarage beneath. It seems to occupy the precise position mentioned in 1406 as “ante portam castri, videlicet in banco domini castellani” (De Mas Latrie, Preuves No. XXI.) that is to say the offices of the local Commander. The *loggia* facing the Castle is now walled up, and on the other side the minaret of the mosque has been added in an inferior style of masonry.

*Chrysopolitissa* is a small church in the centre of the town. It has little architectural character and is evidently built roughly with old materials. On the north side is a doorway (now blocked) constructed of details belonging to Gothic building, but used in a barbarous manner. Two finely carved capitals are turned upside down to form bases for the two side pilasters. The iconostasis is an old one in blue and gold but much ruined and patched. One of the usual inscriptions on the iconostasis gives the date 1783, probably referring to the whole edifice which may have been built out of old materials.

*Kyrenia Harbour.*—The little port of Kyrenia of the present day is evidently of a very different principle in construction from the original mediæval harbour. Although much enlarged since the British Occupation, at a considerable expense, it is of very little practical use. The semi-circular harbour as we see it now, would appear to have been the outer port of the middle ages, the inner enclosed harbour now artificially filled up with earth appears to have occupied the site of the immense west wall of the Castle built by the Venetians in 1544. In the middle ages this enclosed port for the galleys was merely the wider moat dividing the Castle from the little town, and the bridge across it with large arches may perhaps still be traced on the east side of the present harbour quay. In the middle of the modern harbour still stand the ruins of the ancient pier or jetty protecting the outer harbour from the north-east storms.

Surrounding the town are numerous quarries and prehistoric tombs—they are not however remarkable.

*English Cemetery belonging to the War Office.*—This is a small walled enclosure of a picturesque character. In the centre stands an ancient Christian sarcophagus, with crosses on its sides, probably

removed from some old tomb in the neighbourhood. On its coped top is the following inscription :—

No. 141. Sergeant Samuel McGaw. V.C. 42nd Royal Highlanders (Black Watch) died on the line of march to Camp Chiftlik Pasha of heat apoplexy 22nd July 1878 Aged 40 years.

Beneath is a carving in relief of the Victoria Cross.

On a marble tablet in the enclosure wall the name of Sergt. McGaw is again recorded together with the names of four privates of the same regiment—James McDonald, George Marr, James Barrye, and Stephen Truebridge, A.H.C., who all died at Kyrenia in 1878.

### XXIII. KYRENIA TO MYRTOU.

Proceeding along the north coast in a westerly direction a mule path leads through the following villages :—

*Glykyotissa*.—A small church built on the sea shore, consisting of a monotholos of the usual plain unarchitectural character, surrounded by a narthex cloister on the north-west and west sides, and the ruins of a monastery. Within the church (kept locked) is an obliterated gravestone which Mas Latrie deciphered as the memorial of a certain Cæsar Kariotis who died September 12, 1546. The figure is in European costume, and on either side is a coat of arms: three serpents surmounted by a cross. This doubtless represents the founder and the date of the chapel.

Attached to the monastery is a small artificial harbour for boats, and at the west door of the chapel a well, although the buildings are on the sea shore. The chapel which seems disused is surrounded by a ruined monastic enclosure.

*Templos*, Moslem village on the site of a Templar Commandery.

*Trimithi*.—M. Enlart (1896) found here an interesting XVth century church, which has since been completely rebuilt. The nave arcades have been removed and the interior turned into a monotholos of the modern type, but the fine Renaissance doorways remain in the outer walls and also the founder's tomb niche of a still older date on the south side. This village is mentioned by Dandini as Maronite in 1596.

*Palæo Monastir*, or Trimithousa, has a small Byzantine church with central dome of rustic work. It has recently been restored to use with the addition of a modern nave.

*Elæa*, with a large modern church of St. Nicholas. *Karmi*, with modern churches of Ay. Marina and the Soterios (Transfiguration); this village is only interesting on account of its name which suggests its having belonged to the Carmelite Order. In

the forest above the village are ruins of a watch tower which may have been the signalling station between Hilarion Castle and Nicosia, the spot is still called "Pyrokremnos."

*Motidhes* (Motedes), uninteresting village with modern church.

*Palæosophos*, and *Phterykha*, similar to the above. Near by is a small ruined monastery of Ay. Georgios with a minute chapel in the centre of the enclosure, probably of the XVIth century.

*Lapithos*, a large straggling village, with mills. The churches of St. Luke (principal or mother church of the district), Ay. Paraskevi, Ay. Anastasia, Ay. Theodoros, Ay. Eudokia, Ay. Minas, are all modern buildings. Ay. Prodromos is possibly of the XVIIIth century with a richly moulded doorway on south side, and an old iconostasis. Ay. Andronicos and Ay. Marina are small rustic chapels, the first retaining curious mural paintings, much ruined. The church of Archiotissa in the modern cemetery has been rebuilt.

Near Lapithos some extensive explorations of prehistoric graves took place in 1913. In the centre of the village is a large necropolis.

The adjacent village of *Karavas* has a church dated 1864, dedicated to St. Irene, and a more interesting one dedicated to St. George, Meseres, which has a remarkable interior filled with carved woodwork painted in an unusual manner. In addition to the usual icons there are picture-panels filled with conventional landscapes, etc. The exterior of the building is decorated with heavily moulded pointed-arch doorways, and square windows, and a dome crowns the whole.

*Larnaca-tis-Lapithou* is situated to the south of the neighbouring hills. The church of Ay. Demetrianos rebuilt 1895. In the neighbourhood is a large ancient necropolis where Cesnola found a curious bi-lingual inscription in Greek and Phœnician of the Ptolemaic period. He also discovered the ruins of a small oblong temple, and many fragments of statues, etc. The inscription has since been obliterated.

*Akhiropietos Monastery*.—The church is dedicated to a miraculous icon, possibly the "Veronica" of the Latin Church.\* It is probably a building of great antiquity in origin and the present structure is mediæval Byzantine in style. The building is, however, of two periods, the older portion is a cruciform church of comparatively small proportions, with two domes over the transepts. This part is devoid of any architectural detail with the exception of a few columns from some more ancient edifice used to carry the small round arches of the ambulatory. In this older portion of the church fragments of an elaborate mosaic pavement, composed of different coloured marbles cut to geometrical figures, remain. The altar and iconostasis occupy their original positions, the latter being supported by two ancient marble columns.

\* Or more probably perhaps "the Portrait of Christ sent to Abgarus, King of Edessa" (Cobham). Another suggestion has been made that it may have been the famous "Sudarium" of Turin which was carried off from Cyprus by a princess of Savoy—according to an old legend.

At a period which in all probability was the middle of the XVIth century, an extensive addition (in anticipation perhaps of complete rebuilding) was made to the original church. The ancient apse was removed and a very large new apse, of semi-circular form inside and seven-sided externally, was substituted. Round the interior of this apse runs a stone seat suggestive of the XIth century basilican arrangements in Europe. Above this seat are traces of mural painting in a very decayed condition. The eastern apse added to the ancient building embraces the whole width of the nave and aisles—its seven sides were never completed externally.

At the west end of the original church a very great alteration has been made at the same period. Nave and aisles have been lengthened by one bay of a large size, and an imposing porch or *loggia* with three arches has been added to the outside. All six divisions of this western addition are vaulted in the XVth century manner with ribs starting from simple inverted cone corbels.

It is presumable that these extensive alterations to the church were executed at the expense of a certain Alessandro Flatros whose tomb (dated 1563) is situated in the midst of the western additions. The style of work would correspond with such a date.

The tombstone of Alessandro Flatros is a slab of the harder variety of schistose gypsum or native marble, now much worn by the feet of the congregation. The inscription is now effaced although in the time of M. de Mas Latrie the date 1563 was legible. It represents the deceased in a civilian costume with a border of ornamental details of a Renaissance type. It is an example of the basso-relievo or Italian style of such memorials.

The enclosure buildings of the monastery (incomplete on the east side) are in two stories. They are probably not older than the XVIth century. The entrance gateway is a good example of the style. The whole group of buildings has a singularly unfinished and accidental appearance—as if successive building schemes had been started which were never carried to a completion. The monastery adjoins the ancient site of Lambousa.

*Ay. Evlalios (Lambousa).*—Amongst the monuments remaining on the site of Lambousa which appears to have been a town of considerable size and importance in the Byzantine era, and perhaps the See-town of a Bishop, or at least of a "Chorepiscopus," [Hackett, p. 252] stands one of the finest and best preserved Byzantine-Gothic churches in Cyprus. According to the map of 1885 this church is called Ay. Evlalios. "Santo Evlialio Vescovo di Lapitho" is mentioned by Strambaldi (1458), to whom this church is probably dedicated.

As already remarked, one of the greatest difficulties in the study of Byzantine Art is the impossibility of identifying the date of a monument. In the present case, to judge by the plan and general construction of the building, this church probably dates from the XVIth century. It consists of a simple nave about



five metres wide ending in an apse, and with a narthex at the west end. Over the centre of the nave rises an elegantly designed dome resting on a drum with ribbed pendentives. The most interesting feature of the interior is, however, the treatment of the side walls of the nave in the form of arcades carried on four ancient columns in grey cipollino marble. Three of these columns have been carefully and ingeniously pared down to match the diameter of the fourth, and on the surface thus treated a large Byzantine cross has been left in relief. The arches start from the columns in a very ingenious manner. The floor of the church has been an elaborate mosaic of small squares, octagons, etc., in marble, and the altar is an ancient slab with the five crosses incised. The ancient iconostasis of an elegant "Venetian" type remains in position.

Outside the east end of the church are traces of an older building which had a mosaic floor of the ancient Byzantine type: small cubes of marble in a "guilloche" pattern.

The site of Lambousa is covered with the shapeless mounds of ruin usually found in a village deserted for many centuries. Its history as a village or township of considerable size has completely disappeared. All that we can suppose is that the Byzantine town continued to exist in the middle ages under the name of "La fief de la Pison" or "Lapithos," until the removal of the population farther inland to the district of modern Lapithos. During the middle ages a Latin church was built close to the little harbour which still survives as a landing place for small boats. This Latin church (the seigneurial chapel of the fief), now reduced to the shapeless ruin of one wall, is still spoken of as "Frankikkliisa."

*Ay. Evlambios, Lambousa.*—About fifty paces from the east wall of Akhiropietos Monastery stands a rock-hewn chapel, the centre of a great quarry which has been worked down to the floor level of the chapel, leaving it a detached monument. The rock walls of this singular chamber are about one metre thick, but they are pierced on all sides with tomb receptacles as in a catacomb. There has been a narthex, and the south doorway is cut with rebates for wood doors. At the south-west corner of the interior is a singular well, cut square about 75 cm. and of unknown depth. There are no traces of architectural ornament or painting.

*Vasilia.*—Picturesque village dependent on Sina Monastery. Church modern and uninteresting. Also small modern chapel on west side of hamlet. One of these churches is dedicated to St. Constantine, the other to St. Helena.

*Sina Monastery.*—This is the property of the Archbishop of Mt. Sinai in Arabia. Repeatedly rebuilt and "restored." During the last "restoration" in 1904 all trace of antiquity about the chapel was almost obliterated. The curious method of its construction has however been retained.

The chapel has been a simple nave ending in an apse, covered by a low pitched tile roof supported on arches carrying purlins (similar to many Eastern bazaar roofs). To conceal the

construction, each bay between the arches is filled in with a ceiling of thin boarding bent to the same outline as the arches. The stone arches are visible, and the whole forms a very pleasing and unusual treatment of a church interior.

Architectural details such as the west doorway and some other fragments have been re-used in the restored building. They are of the XVIIIth century. The buildings of the monastery are irregular and uninteresting. A large number of small granite columns litter the site and suggest the presence of an important building in former times, an idea borne out by the name of the "Vasilia," or Royal monastery, of Sinai.

*Krinia Sinaitiko Monastery* (ruin).—A completely ruined Byzantine monastery situated in a gorge of the mountains, at a great height above sea level, where a path crosses over from Lapithos to Larnaca-tis-Lapithou. The church retains its vaulting over the west end, and a portion of the central cupola, elsewhere it has fallen. At the west end is a curious narthex.

#### XXIV. KYRENIA TO MELANDRYNA.

Proceeding from Kyrenia along the northern coast in an easterly direction the following villages, etc., may be visited :—

*Riatiko*, "Village of Riyahs."—A modern suburb of Kyrenia without church or other vestige of antiquity. *Thermia*.—A "chiftlik" with a small ancient church of rustic style. English sailors are said to be buried in the graveyard.

*Chrysokava*.—A remarkable quarry near Kyrenia in which there was once an ancient Christian settlement. It spreads over a large area in irregular cuttings with perpendicular sides averaging 7–8 metres in height. This method of cutting has evidently been intended to form an inaccessible protection. The settlement has been approached by a tunnel entrance from the south side with wooden doors fitting behind a roughly cut architrave. Over this entrance is a huge block of stone forming a lintel (about 2 metres long by more than a metre in height and thickness) on which the outline of the architrave has been continued.

Within the quarry traces of human habitation are visible on every side. Holes to receive flat roof rafters over one story buildings are cut in the rock walls, and niches or cupboards are cut in places. The two largest sections of the quarry are united by a tunnel 5–6 metres in length. At the side of this tunnel under overhanging cliffs is a rock-hewn church of some importance although of small proportions, measuring only 4 m. 50 cm. by 2 m.

The altar is a large arcosolium, in front of it and under the altar step is a grave excavated in the floor, but the gravestone is missing. This very unusual position for a tomb in an Orthodox church is paralleled by another instance in the small chapel at the side of the Panayia of Koutsoventis. (*Vide p. 273.*)

In another quarry to the north-east of the above, with an opening on the sea beach, there has been a settlement of more recent times.

The rock walls have been lined with buildings in the same way, and within them have been cut niches and cupboards decorated in a curious manner with rudely carved festoons of flowers. In this quarry is also a small church of poor modern construction.

*Kazaphani (Casal Epiphani).*—A mediæval village with a small well preserved church, Panayia-tou-Potamou, of the XVth century style, vaulted in coursed masonry with a pointed barrel vault having square ribs carried on simple quarter round corbels. On the north and west sides, the church is enclosed with a kind of narthex in the form of an aisle or gallery. At the south end of this narthex is a remarkably preserved mediæval wall tomb under a canopy arch. The space under the arch is occupied by the grave, covered with a tomb slab of the usual proportions, on which the figure of the deceased is outlined in the XIVth century manner. The representation is that of a bearded man in civilian costume, a round cap, a large gaberdine, and what seem to be trousers appearing beneath. No inscription or date appears on the monument, which has at one time been covered with mural painting in the XVth century style. The iconostasis is of the usual Venetian pattern in blue and gold, but much restored many years ago.

There is another small church in this village of modern construction called Ay. Andronicos, but the chapel of St. Epiphanius which presumably gave name to the locality has disappeared.

*Bella Paise.*—The Premonstratensian Abbey was founded by Archbishop Thierry in 1206, and confirmed by Pope Gregory IX. (Cart. of St. Sophia No. XXXVI., Brief of Greg. IX., Rieti: 9th April, 1232); at first it was known as an Augustinian Convent.\*

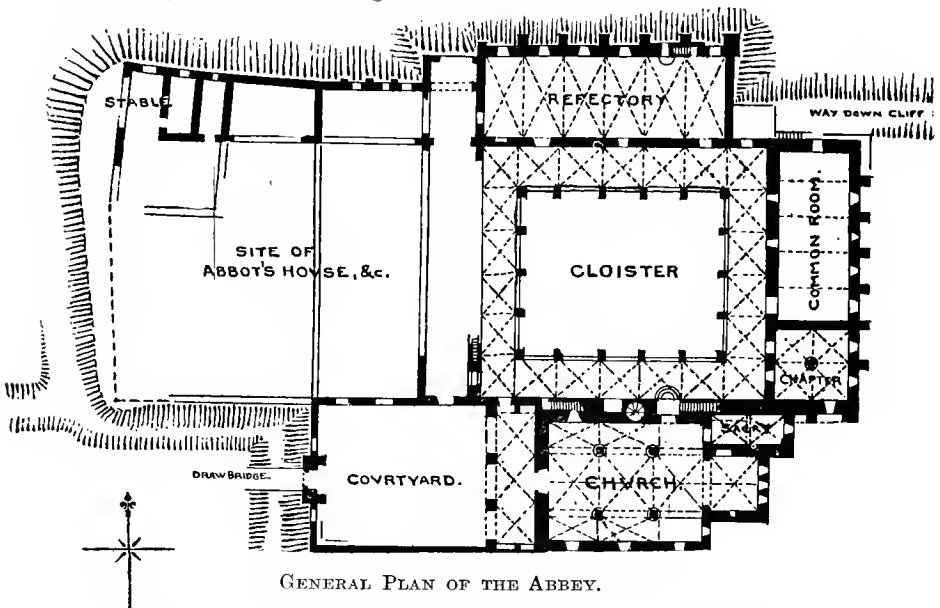
\* Augustinian Order.—The origin of the order, which took place in the XIth century remains obscure. It commemorates St. Augustine of Hippo and his doctrines of predestination, and is perhaps a revival of the Orders for men and women which he was instrumental in founding in the IVth century.

The Premonstratensian, or Norbertine Order, was founded in the XIIth century by St. Norbert who obtained permission in 1120 to found a cloister in the diocese of Laon in north France. A spot was pointed out to him in a vision and he termed it Pré Montré, or Pratum Monstratum. The order may be called the reformed Augustinian or the White Canons of the rule of St. Augustine.

In the middle of the XIIth century William of Corbeil introduced the canons into England, under the name of Austin Friars.

"The life of a monk.—Winter and Summer he rose between five and six, washed at the open lavatory, and took his place in choir at six o'clock. There he said matins and prime, and the corresponding Hours of the B.V.M. and heard mass. After mass, on chapter days, the meeting in chapter, then breakfast, followed by tierce in church, and, if the day was of special obligation, the high mass at which the monastery servants and the neighbouring villagers attended. Afterwards each monk had his special work. Some taught or learned in the cloister. Some kept in the Scriptorium the accounts of the community, or compiled annals from the passing travellers and guests or letters from other monasteries. The more learned and artistic copied the service books of the church, etc. Some attended to the infirmary, or to the storage and dispensing of the food and drink required in a large community. All, unless they had received a dispensation, assembled in church for sext, nones, vespers and compline, and in the refectory for midday and evening meals which they ate in silence while one of the brethren read passages from the writings of the saints. Compline over, they retired to rest in the common dormitory, from which they descended into the church for the nocturnal offices. It was a life of regularity and discipline, but not of privation. Cold and bare was the life within a mediæval monastery, but so also was the interior of the average mediæval home compared with modern life." Wakeman's "Church of England," p. 175.

The Abbey of Bella Paise is certainly the most magnificent souvenir and architectural monument of the Lusignan Dynasty of Cyprus. It was designed on a scale and with a completeness worthy of its royal foundations and patronage. It is quite unlike anything else of the kind surviving in the Levant, and can only be compared with similar monasteries in Spain or Italy. Such an example enables us to realize the descriptions of several Lusignan palaces and other buildings elsewhere in the island, of which we now have no traces remaining. For instance the great Dominican Convent at Nicosia would appear to have been a much more imposing group of buildings than even Bella Paise.



GENERAL PLAN OF THE ABBEY.

*Note on the General Plan.*—It should be observed that the Abbey is built on the spur or side of a hill, which on the north side of the buildings forms a cliff about 100 feet high. On the south side towards the hill an artificial moat or dry fosse was doubtless cut in such a way as to prevent any access to the Abbey except across the drawbridge under its machicolated gateway. This dry fosse has subsequently been filled up, and only traces of it remain at its west end.

The ruins of the Abbey now extend over about half the area which was covered by the original buildings; all the western side of the premises including the Abbot's House, Infirmary, Kitchens, Stores, etc., having been pulled down centuries ago, and part of the cleared site covered over with a modern house. Under this latter some mediæval vaulting survives.

The historical records of the Abbey are of the scantiest; no documents seem to have been preserved in Europe in the way in which deeds and charters sometimes have survived from the

middle ages. In the "Annales" of the Order of Premontr   by Charles Hugo, Abbot of Estival (1729) are some references to the Abbey of the B.V.M. in Cyprus, and the burial there of King Hugh III. whose body was brought for the purpose from Tyre, where he died in 1284.\* In 1305, Haiton, an Armenian Prince, became a friar of Bella Paise, and in 1309, Guy d'Idelin, son of the Seneschal of Cyprus was buried within the Abbey. At this period the foundation seems to have been known as "Episcopiam," and there appears to have been a branch convent at Paphos. During the later middle ages the Abbot and his monks continually displayed a rebellious spirit towards their "Ordinary," the Archbishop of Nicosia, and with the decline of the Latin Church in the island a complete decay and ruin of the institution and its estates took place.

*Bella Paise Abbey in the XVIIth century.*—Cornelius Van Bruyn, a native of the Hague, visited Cyprus in 1683, and made an excursion from Nicosia to Bella Paise, evidently by way of Vouno and the Kakoskala Pass. He describes the ruins (Cobham's translation) when they were more complete than they are at present.

"The entrance gate is remarkably high, quite the height of eight men (*sic*), and nine palms thick. It is a kind of fortress in itself and pretty well entire. Passing this gate you turn to the left, and about twenty paces further on pass a second gate. On its cornices are carved in marble three different coats of arms. To the right of this gate you mount twenty-seven steps, nearly all ruinous. Next you cross a large open space where are a few trees, and twenty-eight paces farther on come to a building composed of four great arcades, to the left of which is a fine square apartment, now unroofed; again you pass through another room and enter the cloister, a quadrangle of great beauty and dignity, and as fair and whole as if it were but just finished. Between the two first columns at the entrance of the garden there is a fine marble cistern. It is in the form of a tomb, and carved around it is a wreath which a little child on either side holds up with its hands, one of the children is somewhat injured and the other is headless, and in other parts the tomb is mutilated. Round it are six lions' heads, two on each of the longer sides, and one on the narrower. At each of the corners is the head of a young ox, all in low relief and of fair execution. The passage in which

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\* "Hugh III., son of Isabella sister of Henry I., and wife of the Prince of Taranto and Antioch, as nearest heir succeeded to the kingdom on the death of Hugh II. his cousin. This Hugh abandoned the family name of his father for that of his mother in order to continue the house of Lusignan; he did many illustrious things and received the title of 'the Great'; to him St. Thomas Aquinas dedicated his book 'De regimine Principum.' He built the Abbey of the 'Humiliati,' called 'De la Pais,' and gave it many privileges: amongst others, that the Abbot should, like other Abbots, be mitred, and when riding abroad should wear the gilded sword and spurs like the knights and feudatories. Hugh died after a reign of 17 years, leaving many sons and daughters, whom he married to kings, princes, and seigneurs, and he himself was buried in the said Abbey of the Humiliati' Lusignano's "Chorografia," p. 55.

the stone stands is 112 feet long and 18 feet wide. The vault on the garden side is upheld by eighteen pillars set in order in the middle, each of them is thirty-two palms thick, the capitals are Corinthian: the columns themselves of fair height. They make a kind of arcade, leaving wide spaces, through which you enter the garden between one column and the next. The ornaments of the arcades are all broken, but you can see their style. The inner side is an unbroken wall, and there are full sixteen feet between it and the columns. A door on the left leads into a fine room, which looks newly built, with six large windows giving a pleasant view of the sea. It is ninety feet long by thirty-two wide, it has a fine arched vault supported by fourteen pillars, seven on each of the longer sides, and is closed at each end by an unbroken wall. There is a curious pulpit. Two rooms beyond are in ruins. Then one can mount thirty-six steps to a great passage full of wild plants, and seventeen more to reach the roof of the great hall, and again twenty to the top of the convent walls. One sees other rooms, mostly ruined. The view both towards the sea and landwards is very fine. I came down to the vestibule of the convent, and then descending on the left a flight of twenty-one steps came to a room thirty-two feet broad and sixty-six feet long, with a well built vault upheld in the middle by two pillars, three times the height of a man. One might fancy it all built five or six years ago. Beyond is another room of the same style, and outside a little court through which you pass to the door of the church. It has a fine entrance gate, with walls adorned with mosaic fatally damaged. I noticed also a large stone with letters of so strange a form that I could make out neither words nor sense. The church, excluding the choir, is about sixty feet long and forty-six feet broad. In the middle are four pillars of ordinary stone and of fair height. The walls are adorned with six or seven ancient paintings. Beyond the choir is another room."

Pococke (1738) says: "On the 24th November we went to a most magnificent uninhabited convent, which is almost entire, called *Telabaise*, it consists of a very beautiful cloister; on one side of it there is a magnificent refectory, on the other a fine room up one flight of stairs, which might be a library, and under it there are two very handsome apartments, one of which might be a common refectory, and the other probably served to receive strangers; on a third side is a church of a more ancient and heavy building; all the rest is of a very fine Gothic architecture, and in the cloister they have made a cistern of a beautiful coffin of white marble adorned with bulls' heads, etc."

Drummond (1745) notes a tombstone at the church door inscribed:—

DOVMARIN . QVI . TRESPASSA . A . XXIX . JORS .  
DE . DECEMBRE . A . LAN . DE . MCCCXVIII . DE .  
CHRIST.

The great destruction of the buildings was subsequent to the above dates.

In 1884 the modern iconostasis of a very cheap pattern was set up, and some few destructive alterations were made. An icon dated 1646 survives from the ancient screen.

At the present day the church seems known to the natives as Παναγία Ἀσπροφοροῦσα which may possibly be an allusion to the white habits of the ancient Premonstratensians.

*Description.*—The most ancient part of the Abbey is the church. This appears to have been built by King Hugh IV. (1324–1339). It is remarkably similar in design and construction to the contemporary buildings at Much Wenlock Abbey, or the older Norman nave of Oxford Cathedral. This similarity is especially noticeable in the way in which the nave arches are designed with reference to the columns supporting the vaulting of the nave. Many of the details in this building have the puzzling effect of appearing to belong to a more ancient style. In Cyprus, owing to the Gothic style being entirely foreign to the custom of the country, the native masons were in the habit of mixing together the most recently imported ideas from Europe with methods of mason-craft long out of date. As instances the side-windows of the aisles have an archaic effect compared with the adjacent moulded corbels supporting the vaulting. Similar anachronisms occur in the churches of Famagusta, and it is always difficult to realize the date of Cyprus buildings on this account.

One of the peculiarities of this beautiful building is its flat roof. The mediæval buildings of Cyprus when vaulted in the European manner were never covered with rainproof roofs as in Europe. The vaults were covered on their outsides with "terrazzo," or concrete of small stones, puzzolana, and lime, in the same way as the small Byzantine churches of the natives. This economy in roofing accounts for the total disappearance of the greater number of the mediæval monuments of Cyprus, many of which seem to have been of magnificent proportions and of exceptional interest. To this must be added the fact that although the construction of these edifices was evidently superintended by European masons, or "architects," the workmanship betrays the very great inferiority of the Byzantine builders employed under such supervision. Bella Paise Abbey is not an exception in this respect.

The interior of the church has been much altered by the Orthodox community of the village. The windows seem to have been partially blocked, and the presence of the iconostasis naturally makes a great difference in the appearance of the east end. No monuments remain within the building although several distinguished persons have been buried at Bella Paise, and according to some authorities the remains of King Hugh III. were here interred in 1284. The west end of the church is much obscured by a large *gynaiкетis*.

The porch of the church retains several fragments of mediæval painting of a thoroughly Italian XIVth century style, very similar to the mural paintings in the Famagusta churches. At the north end of the porch are two wall recesses which appear to have been intended for the usual arched tombs of the period.

The church was furnished with a belfry for four large bells—it had neither campanile nor towers of any kind, but in front of the west end was a singular fortified gateway with the usual *machicoulis* and a drawbridge. The space in front of the west end formed a square courtyard of which the defences on the south side have disappeared. North of this courtyard stood the Abbot's lodging; of this building every trace has been removed down to the foundations. The present occupants of the buildings have erected a modern campanile of the usual village type on the top of the old entrance gateway. This has perhaps been done since M. Duthoit made his very beautiful drawings of the ruins in 1865.

The cloisters of the Abbey are work of the XVth century. The style may be called "Southern Flamboyant" as a distinguishing title for a type of architecture common to all the littorals of the Mediterranean, from Spain to Cyprus, at the close of the middle ages. The once opulent kingdom of Sicily is the country where the last development of Gothic in the south of Europe may be best studied, and its central position seems to have influenced the mason-craft of the magnificent cathedrals of Barcelona, Tarragona, or Valencia on the one hand, and the architecture of the Latin settlements of Greece, Rhodes, and Cyprus on the other. To an architectural student the cloister of Bella Paise has a remarkable similarity to contemporary Spanish or Sicilian work.

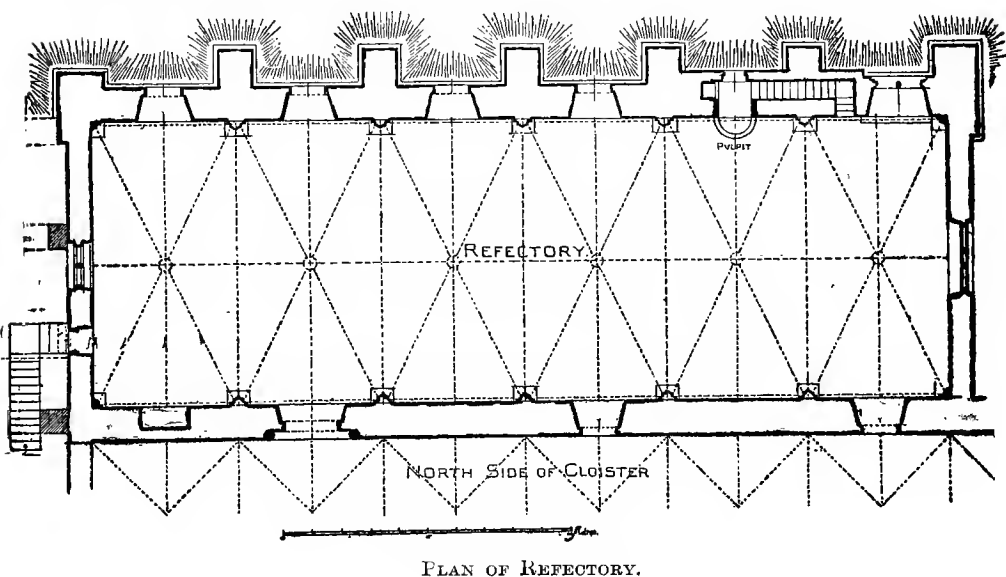
The tracery of all the eighteen arches of the cloister has been torn out by the stone robbers in a ruthless manner, but enough of the fragments, and the starting of the tracery curves, remain to allow of a reconstruction of the design. M. Enlart, in his great book on the architecture of Cyprus, has not given a very exhaustive account of this most interesting monument. He does not seem to have noticed the evidences of a true Flamboyant character in the window tracery; he merely says, "*des profils montrent déjà la décadence de l'art quoique le tracé des remplages soit encore dans le style simple du commencement du XIVE siècle.*"

The introduction of the Flamboyant style into Cypriot work is interesting. As M. Enlart points out in another part of his work, the Spanish influences in the island during the XVth century were remarkable, owing perhaps to the presence of more than one princess of the house of Arragon on the Lusignan throne. Bella Paise is therefore much more suggestive of Barcelona or Toledo than of Burgundy and Champagne. Such a work of art as the Bella Paise cloister seems somewhat out of place in the Levant; but at one time Cyprus possessed many examples on a far larger scale of such buildings, which have all passed away leaving no trace.



Of the exceedingly rare examples of a Flamboyant style in Cyprus which can be cited, few are characterised by the familiar flowing tracery. The only instance of a Flamboyant window surviving to the present day, in addition to these fragments at Bella Paise, is the large four-light example formerly in the old Konak or Government House of Nicosia, which is now preserved, after the demolition of the palace in 1905, amongst the mediæval relics in the Betestan, Nicosia.

In the Cypriot XVth century, or later style, its Flamboyant character is confined to its richly carved doorways; its windows are usually of an early geometrical type. The large undulating leafage of the sculpture, and the elaboration of the mouldings, stamp the masoncraft in a manner which shews that the fashion of the period was being imitated from European models, although there appears a singular absence of one or two important characteristics. In other words, it is easy enough to see that the design and workmanship are imperfect attempts in the flowing Flamboyant of Sicily and Spain, a style which never really took root in the Levant.



The east and north sides of the cloister are in a very poor style of workmanship, in which the XVth century moulding and stone-cutting are combined with a coarse geometrical design, in a way characteristic of even a much later period of Cypriot Art.

On the south side of the cloister the earlier building of the church has been cut into and slightly altered by the erection of the later additions, and the windows of the north aisle of the church, which were designed without reference to the later development of the Abbey, are now blocked up.

On the north side of the cloisters is the great refectory. This remarkable hall (about 30 metres long by 10 metres wide) was celebrated even in the middle ages as of unusual magnificence. It is still well preserved, and even the pulpit for the reading during meals remains *in situ*. The kitchen was probably at the west end, but it no longer exists. Beneath the refectory is a beautifully vaulted cellarage in two divisions, the ribbed ceilings supported by octagonal columns with moulded capitals.

The Refectory of a mediæval monastery was, after the church, the most important portion of the group of buildings; some times it is even larger than the church as in the present case of Bella Paise. France is the birthplace of these vast halls vaulted in stone, which the monastic architects of the XIIIth century have made their speciality. According to Viollet-le-Duc the largest of these very extraordinary constructions was the refectory of the Royal Abbey of Poissy, which survived into the XIXth century. It measured 47 metres by 12 metres, and was nearly 20 metres high to the keystones of the vaulting. Like Bella Paise this was a building of a single nave. Several other splendid examples of this class of construction existed in Paris, and the best known survivor is the refectory of the suppressed monastery of St. Martin-des-Champs now used as the Ecole des Arts et Métiers, a building still covering as vast a space as the Poissy example, but constructed in two aisles, with a row of seven piers in the middle to support the vaulting.

The refectory of the Abbey of Mont St. Michel in Normandy ("Le Merveille" as it has been called in all ages), and its remarkable position in mid air, suggests a close comparison with the refectory of Bella Paise; but the Norman example is a double aisle building, and its construction on the edge of a precipice is not perhaps so hazardous owing to a smaller thrust in the narrower vaulting. In both cases the north wall with its vaulting shafts is supported by buttresses eighty or a hundred feet in height. In both cases the highly scientific character of the construction is proved by its endurance through so many centuries of absolute neglect, at least in Cyprus, if not in France.

The refectory of a mediæval monastery like everything about such an institution was always planned with a certain attention to ritual, and the regulation of the daily life of the monks; the arrangement of the tables, the means of service, etc., are laid down in the famous plan of the Abbey of St. Gall. The refectory of Bella Paise is planned in relation with other parts of the Abbey in a way which corresponds very closely with this far older example: the kitchen now destroyed was at the end opposite the high table of the Abbot and dignitaries, the wall pulpit is opposite the entrances from the cloister, and the *buffet* or serving cupboard still exists in the wall close to the kitchen entrance. According to the St. Gall plan the Abbot's table was placed in the centre of one end of the hall with monks' tables against the

wall on either hand ; in the exact centre of the refectory was the table for the visitors to the Abbey ; at the end nearest the kitchen sat the lay brothers and servants.

Against the walls of the Cypriot refectory there are the remains of a wall seat ; at the east end this feature rises to a higher level and suggests the presence of a dais for the high-table. The paving of the refectory has entirely disappeared, stolen long since for use in the modern village houses ; under each window on the north side is a drain hole, evidently for purposes of washing the floor after meals.

The Lavabo of the refectory stands within an arch of the cloister opposite the entrance door, and consists of two ancient sarcophagi from some Roman tomb, placed one above another in such a way as to allow the water which was contained in the upper one to run into the lower through six small holes carefully pierced, and probably at one time fitted with metal taps. The upper sarcophagus is of marble, of a late Roman type, decorated with animal heads and festoons of foliage and flowers, a curious evidence in its present position of a mediæval appreciation for classic art. There is no trace of any pipe or conduit by which the upper sarcophagus could have been filled ; in all probability it would have been supplied with water by a metal pipe, all trace of which has disappeared.

The doors and windows of the refectory were doubtless fitted with wood shutters, but there is no evidence of any glass frames or saddle-bars if the windows were glazed ; in all probability they were not.

The singularly well preserved wall pulpit of the refectory, used for the reading of books by one of the monks during midday and evening meals, deserves a special mention. As M. Enlart remarks in his description of this feature, it is but a very poor example of such a design when compared with the finely carved specimens surviving in St. Martin-des-Champs, Paris, or in our own very beautiful Beaulieu, Hampshire, but still there is a certain originality about it worthy of attention.

English monastic ruins display few examples of great vaulted areas such as the refectory of Bella Paise. The largest monastic refectory in England was probably that of the Dominicans or "Blackfriars," London, afterwards converted into the Parliament Chamber of Henry VIII., and a century later into the famous "Blackfriars Theatre." Such refectories were often of a very suitable size and form for many uses of a public nature. The refectory of Bella Paise has been used as the village school ; as a prison, to judge by inscriptions remaining on the walls ; and since the period of the British Occupation of Cyprus it was for some time made use of as a hospital.

The undercroft or cellarge of the refectory forms two very imposing vaulted apartments, with a door and staircase at one end communicating with the kitchen and at the other by a large

gate opening on to a path leading up from a neighbouring road. Such a cellarage gives a fine impression of the care and elaboration of detail with which even so inferior a portion of the premises was designed in the XIVth century. But the rebuilding of Bella Paise by King Hugh IV. in 1359 was a royal act, and was probably intended to be worthy of the royal munificence.

Bella Paise Abbey is a perfectly unique monument of its kind in the Levant: a monument of types of art which are only poorly imitated in the little native churches. As already remarked the monastic buildings of the early XVth century resemble Spanish or *Provençal* work, but the church of the XIVth century has, perhaps, a greater affinity with northern French architecture. The same crocket-capitals, depressed arches with roll and hollow mouldings, and more especially the overhung and deeply cut bases of the "early French" style are very noticeable in the doorways and windows. Another peculiarity of North European Gothic is the use of the same architectural details in nookshafts, arches, etc., both inside and outside the windows. The east end of the church is square with three single-light windows, a design closely resembling many an English church of contemporary date.

On the east side of the cloister stand the ruins of the common-room and chapter house, with the dormitory for the monks above. This portion is unfortunately completely devastated. The division of the dormitory into separate cells is still traceable by the arrangement of the windows and the small wall cupboards. At the south end of the dormitory a staircase leads down to the north entrance of the church for the use of the monks at the nocturnal services.\*

The chapter house is of a square plan with a central pillar, the carved corbels for vaulting ribs remaining in the walls are particularly interesting examples of XVth century (Flamboyant, or "Sicilian" Gothic) carving.

The French *Salle Capitulaire* or Chapter House seems to have usually been square on plan (see Viollet-le-Duc, and Villard de Honnecourt's *Album*), and not of that detached character which was common in England. At Bella Paise its position underneath the Dormitory is, perhaps, somewhat unusual. Villard de Honnecourt's plan for a Chapter House is almost identical with the example in Cyprus.

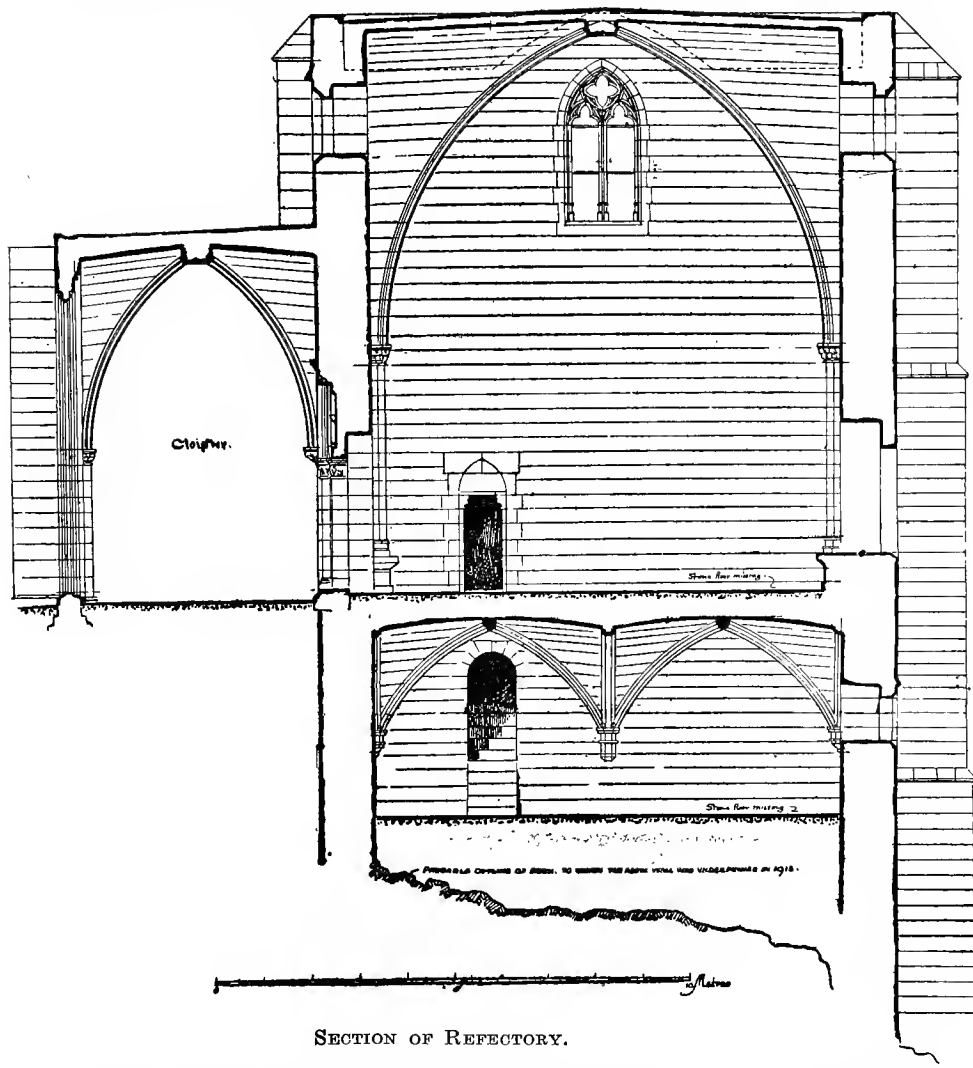
In removing the debris of the ruined dormitory and chapter house in 1912, the central support of the vaulting in the latter, consisting of a marble column and capital, came to light. The capital is a curious version of "Corinthian" evidently the work of an European artist. On top of the capital is a rather unusual springing stone or cornice decorated with XIVth century crockets. The huge stone forming the main springer also survives.

The stone seat for the monks survives around a great part of the Chapter House.

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\* This portion was completely ruined when Capt. Kinnear wrote of it in 1814.

In 1912 and 1913, extensive repairs and clearing away of debris and earth from the cloister court, etc., took place under the supervision of the Curator of Ancient Monuments. The great refectory was supported at its west end where, owing to the removal of the monastic buildings on this side, a serious settlement

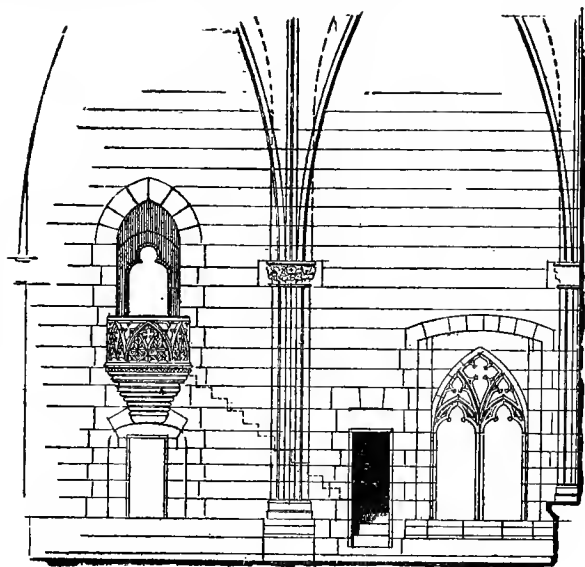


SECTION OF REFECTORY.

had taken place threatening the general ruin of the great hall. The walls were underpinned, and two immense buttresses were built against the tottering portion, on one is inscribed :—

ABBATIVM PRAEMONSTRATENSE ANNO SALVTIS  
MCC. AB HVGONE IV REGE REAEDIFICATVM  
MCCCLIX. A CVRATORE MON. ANT. E SVMPTIBVS  
AERARII CYPRI RESTITVTVM ANNO MCMXII.

In the folklore of Cyprus the Abbey of Bella Paise seems to be regarded as the palace of the ubiquitous "Queen." Indeed it appears to be haunted by three "Queens," two of whom are the Queens of Hilarion and Buffavento who occasionally pay the third a visit in her "divan" of the great arched hall. Such vague legends must not however be supposed to have any historical foundation, or refer to King Hugh IV. and his Queen Alix d'Ibelin, the founders of the Abbey.



WALL-PULPIT IN THE REFECTORY.

*Ay. Makarios* (Armenian Monastery). *Surp Magar*.—An interesting example of a mediæval convent, apparently untouched since 1814 in which year the present church was built on the north side of the original church of the monastic enclosure. (Tablet over entrance to church with Armenian inscription and date.) The original church was built in the usual position in the centre of the monastic enclosure, but ruined owing to earthquake or other cause; only some six feet of its walls shew above ground. The interior is filled with earth which has descended from the mountain side and the remains now form part of the terrace on the south and west sides of the enclosure. The east and north walls of the ancient church which alone are now visible are of fine wrought masonry.

The modern church of 1814 is a poor structure without any architectural character—merely a large square vaulted chamber with an apse.

The exterior wall on the east side of the monastic enclosure is the sole remaining architectural feature. This has been much

patched and disfigured but notwithstanding retains its architectural character in richly moulded pointed arch windows (chevron ornament, etc.) and in a venerable doorway. A large room used as a guest chamber, with a roof supported on a central column at the north-east corner, is of the same date as the east façade.

The monastery may perhaps be considered a monument of the XVth century but it is in a very fragmentary condition.\*

On the hill-side above the monastery is a cavern said to have been the residence of the patron Saint Makarios.

*Melanisiko Monastery, Ay. Yeorgios.*—A ruined monastery of Byzantine character situated on the edge of a ravine not far from the Armenian Monastery of Makarios. The small church still intact as regards its construction, the surrounding buildings completely ruined. The whole has been constructed in rubble masonry of a very rustic sort—nothing of an architectural character remains about the well preserved little church which forms a striking feature in the landscape from various points. The hamlet of Melanisiko appears to be Armenian property, although the monastery is Orthodox in appearance.

*Klepini.*—This village may be the “Cleipiris” mentioned by Dandini in 1596 as a Maronite village. The church is an uninteresting building of the XIXth century without architectural character. It is apparently dedicated to Ay. Lukas. There is also a small church ruin of mediæval character near the village.

*Ay. Epiktitos.*—Modern village picturesquely situated on rising ground. The church an uninteresting building dated 1875. (Date on principal icon.) Also rustic chapels of SS. Stephen, Elias, and Phanontes, this last built over a cave, but now in ruins. *Ay. Vasilios.*—Chapel on east side of Kyrenia. Built in two bays of quadripartite vaulting and an apse (XIXth century), in excellent preservation but uninteresting. *Vokaris.*—Near this chiftlik are two sites of churches not far from the sea-shore and in the same valley.

*Ay. Amvrosios.*—Also known as Aya Ghrosh. A large village which has the appearance of being of modern origin. At the same time there are several places in the village where the white stone *tesserae* floors of the Byzantine period are to be seen, where houses formerly stood. An imposing modern building has taken the place of the ancient church.

*Melandryna Monastery.*—A small monastic foundation not far from the sea. The church appears to be XVth century work. It is covered by a barrel vault which has ribs on corbels, as well

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\* The Armenians.—Richard I. in 1191 seems to have found the “Herminii” or Armenians an important element in the population of the island, or at least in the forces of Isaac Comnenus. At the time of the Turkish conquest the Armenians had diminished in numbers to such an extent that the few remaining in the island seem to have been reckoned amongst the members of the Latin Church—or at least they perhaps belonged to what is called the Uniat Armenian Church. At the present day there are several Armenian (Gregorian) families resident in the island.

as arches carried on wall pilasters, suggesting from their position the idea that the vault has been subsequently rebuilt, and the first set of arches was to have been removed.

There is a well within the church on the south side and another against the north wall on the outside. The traces of mediæval painting observed by M. Enlart in 1896 have completely disappeared. The iconostasis seems to be work of the XVIth century Venetian style richly carved with flowers and birds in gilded wood on a dark blue ground, but it is now in a very dilapidated state. It is identical in design with the iconostasis of the neighbouring Antifonitis Monastery, and the icons are of a poor, ordinary kind. Externally the church has been much strengthened by the addition of large flying buttresses, probably at a period when, as above suggested, the vault has been rebuilt. The ancient belfry remains at the west end. The monastic buildings consist of a cloister of two stories on the north of the enclosure only, the lower story of pointed arches on short columns. The rest of the enclosure formed by a boundary wall. The church is dedicated to the Panayia.

*Kalorka*.—Uninteresting modern village with church dated 1858.

*Antiphonitis Monastery. Annunciation B.V.M.*—At the time of the Turkish Occupation of Cyprus this property was in danger of being converted to Moslem use, but it was purchased by a Cypriot as his personal property. Recently (in 1906) it has been sold to the Monastery of Kykko. There seems a project in view to "restore" or repair certain of the buildings.

The monastery is situated in a retired well-wooded valley. During the XVIth century the "casale" of Antifoniti belonged to the Lusignan family, "Giovanni figliuolo di Jasone si fece monaco di San Basilio et lo chiamavano Hilario fatto monaco nel Casale nostro detto Antifoniti et fece una morte santa come testifica il Reverendo Ragazzoni Vescovo di Famagusta." (*Chorografia di Fra Stef. di Lusignano*, p. 78.)

The buildings of the monastery existing at the present time (May, 1915) consist of a church of an early Byzantine plan covered by a large dome, supported on eight columns of masonry, four of which are detached, the others being attached to the side walls. These columns are equal in height and form a singularly irregular trapezoid plan, the arches over the iconostasis are supplemented by side arches at a lower level to allow of the vaulted space of the bema being covered by a barrel vault starting at a lower level from the north and south walls. The pendentives under the dome are irregular in form and together with the dome, which is not a true circle, they are of somewhat rustic workmanship. The original plan of the church is probably of a date antecedent to what are known as the middle ages. At the end of the XVth century a narthex and a *loggia* on the south side were added. The narthex in its usual position at the west end evidently replaces a similar extension westward.



In the construction of the dome and its supporting arches, beams of wood (now decayed beyond any use) were used in the Venetian manner to strengthen the arches at their springing either as ties or as struts. The building is apparently in good preservation, the exterior being covered with tiles which have been recently re-pointed. The flooring of the building is of common marmara in a very defective condition, and the portion within the iconostasis is partly missing—everything about the premises being in the most squalid state of neglect.

The paintings of the interior consist of a colossal bust of Christ in the centre of the dome, beneath which are two rows superimposed of Saints seated on thrones on a background of dark blues and greens. The lowest row in a line with the small windows of the dome. The pendentives are filled with small pictures very much defaced. On the main walls the pictures are life-size figures of Saints and small subjects of a legendary character. In the two arches above described as masking the vault of the bema there appear two kneeling figures holding objects, these may be the donors. On the south wall (centre division) is a remarkable "Stem of Jesse" painted on a black or dark blue ground.

The paintings are evidently untouched since the XVth century to which date they probably belong. They are very much decayed, this gives a charm to their effect which they would of course not possess in their pristine state. Their style of execution is the mechanical Byzantine of a very rustic kind.

Outside the church is a *loggia* facing south extending the whole length of the building. This is an elegant example of XVth century architecture of the finest and most careful workmanship. It has been considered by some visitors the most perfect example remaining of the Cyprus XVth century style. It consists of a delicate arcade of pointed arches supported by slight octagonal columns, the arches are moulded on both sides and the columns have moulded capitals and bases. The only carving about the work is a cross with a floriated lower limb and a flower. This *loggia* was intended to be covered with an almost flat wooden roof—the roof has disappeared.

The additions to the church of narthex and *loggia* last described may possibly be work of the period referred to by Fra Stefano Lusignan, "Antifoniti, laquelle Abbaie fu bastie et fondée par la mère de mon père." French translations of the "Chorografia," 1580. The date referred to would perhaps be about 1500, with which the style of the work corresponds.

The monastic buildings were mud-brick. The site being on the exceedingly steep declivities of a narrow valley these buildings have almost entirely disappeared, with the exception of a dilapidated farm house now occupying the north-east corner of the enclosure and an entrance archway on the west of the church.

*Apati*.—A small Byzantine Gothic church, once the centre of a monastic enclosure of which latter not a fragment remains,

except the entrance doorway near the east end of the church. Site now ploughed over. The church is intact and used, and a nave of one bay has been added to the west end within the last few years. No paintings or architectural features of any interest. Iconostasis destroyed. This monastery may be of XVth century date.

*Kartja*.—A village with many old houses with curious stone buttresses in the Gothic style of stepped weatherings.

The church is a building of about 1850, entirely without any architectural character—the floor covered with a neat arrangement of small pebbles set in mortar. The barrel vault decorated with porcelain plates.

## XXV. NICOSIA TO LIMASSOL.

The road between Nicosia and Nisou as far as Laxia has already been described on p. 201.

*Nisou* (Disdar Keuy, "Muleteers' Village.")—This is a mediæval village frequently mentioned in the records. A Latin chaplaincy was established here by Archbishop Eustorge de Montaigu in 1221, at the request of William Viscomte and his wife, to whom the *casale* probably belonged, on condition that their heirs provided the priest with a house and garden, and certain measures of corn, etc., to be delivered in the month of August. The Archbishop promised on his part to furnish an equal amount of corn and the sum of 100 bysants in addition. (Hackett, p. 508.)

In the XIVth century there would appear to have been a royal villa here, the Seigneur d'Anglure mentions his stay in a house "which belongeth to the King at Nissu," on his way from Stavrovouni to Nicosia.

Archimandrite Kyprianos mentions that even so late as the XVIIIth century the tomb and relics of St. Epaphras were preserved in some church in Nisou, but at the present day no mediæval monument remains in the village. The "*casale*" very probably like most other Latin properties in the island passed into Moslem occupation in 1571. The modern mosque seems to be built on the ruins of an ancient church, and the lower courses of its walls are possibly mediæval.

A very interesting cave-church (partly rock-cut and partly built) may be found near the top of a hill about one mile north-east of Nisou, which may be the shrine referred to by Kyprianos as that of St. Epaphras. The interior which measures about 10 metres by 4 metres seems very ancient; the rock sides have at one time been decorated with masonry arcades built against them, and the whole was probably painted, but the painted surface has almost entirely disappeared. In the middle of the nave stands a large ancient sarcophagus placed north and south,

covered with a coped lid on which is carved a large cross reaching from side to side. Above the head of the sarcophagus are the traces of a painted *Theotokos*. The tomb is evidently regarded still as a miracle-working object for pious pilgrimage, and is surrounded by the usual evidences in makeshift lamps and candle ends.

The Epaphras, or Epaphroditos here referred to would probably be an early Bishop of Tamassos who attended the Council of Chalcedon in 451. Epaphras is also the name of the first recorded Bishop of Paphos, supposed to have been consecrated by the Apostles Barnabas and Paul.

A small modern church occupies a site within an enclosure near the high-road, but there is nothing to mark its site as ancient.

*Perakhorio*, the village "across the river," is evidently mediæval in origin, and probably was inhabited by the native serfs or *parici* at the time when Nisou was an important Latin *casale*. The village church, dedicated to Ay. Marina, was built in 1895 with the materials of an older edifice.

At a short distance to the south-west of the village, on an eminence, stands an interesting example of the Cyprus rural church. It is dedicated to the twelve Apostles, and belongs to the mediæval Byzantine style. The cruciform plan with shallow arms is covered with a dome of about four metres diameter, and although there are no architectural features in the building, a few remains of its mural paintings are sufficient to give an idea of its original internal appearance. In the centre of the dome is a colossal figure of Christ, around this centre is represented a procession of figures carrying gifts to a defaced Madonna and Child, forming a decorative frieze above the springing of the dome. In the apse semi-dome is a much defaced painting of the Madonna with two Saints, one on either side. Smaller paintings of various kinds once decorated the side walls. The original ancient iconostasis has been destroyed.

From Perakhorio a branch road leads to *Ay. Varvara*, an unattractive village with a large modern church, and *Mathiati*. In 1878, Mathiati became of a certain importance in consequence of the camp of the British troops established close by. At the present day the only trace of this encampment remains in the form of a small cemetery—an enclosure on an artificial mound of earth, measuring 30 metres by 10 metres and planted with high eucalyptus trees. There are but three graves in this rather singular cemetery, two of which have monuments:—1878. Charles Richards, Drum-major, 1st Batt. A. Regiment. 1879. J. Browne, R.E.

The village church of Mathiati dedicated to Ay. Paraskevi is a small monotholos with an elegantly designed south door in XVIth century style; the vault is decorated with old porcelain plates. *Panayia Chrysogallatousa*, a small rustic chapel near the village, and built over a spring, is dated 1716.

The branch road continues to *Lythrodonda*, an ancient village with five churches dedicated to SS. Michael, George, Therapon, the Panayia, and the Prophet Elias. All of these buildings have unfortunately been rebuilt and altered within recent years, so that their archæological interest is nil. Copper mines and antiquities of various dates have been discovered in the vicinity. *Kotchatî* and *Margi* are two Moslem hamlets in this neighbourhood.

The road after passing Perakhorio continues through a beautiful woodland scenery at the foot of the southern mountain range.

*Alambra*, a small village supposed to derive its name from archaic Greek according to several authorities, but it is not shewn on mediæval maps. The village church of Ay. Marina is dated 1850. On the hill above the village are two Bronze Age necropoleis, and the traces of a fort, which were opened in 1883 (results in the British Museum) and in 1885. It is one of the oldest necropolis sites of any importance in the island. Di Cesnola who ransacked the place in the sixties of the last century describes it in his books. *Sha*, a small Moslem hamlet, with ancient rural chapels of St. John and the B.V.M.

*Mosphiloti*, a Christian village with a modern church dedicated to Ay. Marina. The adjacent monastery of Ay. Thekla is interesting as having been founded by St. Helena, but it is a most squalid shed building at the present day. A source of water exists in a sort of cavern beneath the east end of the church, and in the immediate neighbourhood are the curious ovens used by the natives when they assemble in a sort of rustic camp, and spend a day or two at a fair in honour of the Saint. William Turner in 1815 gives a long description of his visit to one of these "panagiri" in this place. *Delikipo* and *Korno*, two small villages on the west of the road inhabited by the potters who make the large old fashioned wine jars of the country.

*Pyrge*, on a tributary of the Tremithus River which falls into the sea near Kiti. The village church is a small monotholos with a dome, of mediæval style but "restored," and with all the ancient furniture, paintings, etc., destroyed.

There is one great object of interest in *Pyrge* in the form of a minute Latin chapel, once the centre of a monastery or *manoir*, which although much ruined, still retains its barrel vault intact and some traces of its mediæval paintings. M. Enlart has given a detailed description of this little building and of the traces of its once frescoed interior:—

"Sur le sommet d'un escarpement qui domine le cours d'une petite rivière une petite chapelle abandonnée..... Cette chapelle appartient à l'architecture imparfaitement gothique que regna en Chypre depuis le dechu du XIV<sup>e</sup> siècle."

M. Enlart describes the architectural features of the little building: its three doorways constructed with lintels, that on the south decorated with a small "Catherine wheel" badge, and

a singular fragment of an inscription containing the not uncommon French family name Bazoges. A small bell-cote still stands on the south wall.

The interior of the building is its chief interest :—" Sous la fenêtre (Ouest) est peinte en blanc sur fond vert une precieuse inscription qui donne la date de cette decoration :—

L'AN DE NOSTRE SEIGNEUR M.CCCC ET XXI  
 ....S....III [JOUR]S DE ..... S[E]NCOVMESEE  
 CESTE CHAPPELE [EN] L'ONOR DE DIEV ET DE  
 LA PASSION DE NOSTRE [SEIGNEUR].....  
 ....EN SVI."

But since the visit of M. Enlart in 1899 this inscription has been unfortunately destroyed, possibly by the boots of the rustics clambering up the wall to affix linen yarn around the building, as a charm against epidemics, a custom referred to in a Latin invective against the Greeks inscribed by some passing traveller inside the chapel.\*

This custom for which many reasons are given, and which has a remote antiquity, resembles the *infula* garland of the ancients which was sometimes used for decorating the walls of a building in white and red wool, but does not seem to be associated with the idea of preservation from sickness.

On the walls are dim traces of panel pictures and busts of Saints in the usual Byzantine manner of the XVth century, but with French inscriptions which may be read with difficulty ; " La Pentecouste, La Cene dou Jeudi Saint " etc. The Last Supper is curiously represented with Christ and St. Peter seated in high backed chairs under canopies.

" Le Calvaire est de beaucoup la plus curieuse de ces peintures ; car il montre au pied de la croix un roi et une reine de Chypre à genoux et d'après la date qui donne l'inscription d'en face : 1421, c'est Janus de Lusignan et Charlotte de Bourbon, qu'il avait épousée dix ans auparavant.

" Les têtes du roi et de la reine sont assez bien conservées. Janus a les cheveux châtain, Charlotte est blonde ; le premier porte une lourde couronne fleurdelysée et une houppe grise, dont les manches ouvertes et tombantes ont une doublure à dessin vert et blanc. La reine a un manteau doublé de même ; elle a les cheveux tombants et porte sur sa cotte rose un surcote gris ou blanc largement ouvert sur les côtés, ces sont les costumes Français de l'époque." " L'Art Gothique," p. 428.

The most interesting feature of the interior is the still distinguishable painting of the Crucifixion over the place where the altar formerly stood. The Crucifix is a poor, distorted attempt

\* The chapel was possibly in a ruined state at the end of the XVth century as dated inscriptions scrawled on its walls go back to 1470, 1522, 1524, and 1546.

Hic fuit Hugon da . . . . MCCCCLXX de . . . . .

with a strangely exaggerated figure. At the foot of the Cross kneel two figures—a King and a Queen, and these have perhaps been rightly identified with the reigning King Janus de Lusignan and his Consort Charlotte de Bourbon, who had been married in 1411. No inscription refers to these figures but considering the probability, and the presence of the royal badge of Jerusalem and Cyprus used in the decoration of the vault of the Chapel we can have little doubt of their identity.

The central panel of the Crucifixion is curious as representing St. John on the right and B.V.M. on the left in an attitude of fainting, supported by St. Mary Magdalene. Behind the group is an architectural background of a green colour.

The origin of this little chapel and of its circumjacent buildings remains a mystery. M. Enlart supposes it to have been built in the flourishing days of King Janus, a few years before the Mamluke invasion, and to have been the private chapel of a royal *manoir*. No such foundation is however referred to in the chronicles of the middle XVth century.

Probably this little chapel built for the Latin rite was within a royal manor, resembling the better-known manor or "villa" of Potamia near Dali, marking one of those districts of Cyprus where the mediæval European settlers established themselves; nearer the shore were the great farms and sugar plantations of Kiti. At the present day one of the very few English farming ventures has been established at Psevda, the neighbouring village to the east of Pyrga.

Five hundred years nearly have come and gone since a King and a Queen of Cyprus knelt with trembling hearts within this little sanctuary,\* their miniature realm reduced to bankruptcy by the exactions of the powerful Genoese Republic, whilst the terrors of an Arab invasion loomed upon the southern horizon. But for all these trials and sufferings—and they were many—"good King Janus" (as he was known to his subjects) and his unfortunate Queen maintained their position and their rank until the end. In spite of the King's long imprisonments in Genoa as a youth, and in Cairo in later years, the tumults and disasters of his long reign, and his last days of lingering sickness, he left the world regretted by his friends, respected by his enemies (28th June, 1432). His only surviving monument—and almost the only surviving memorial of the later Lusignan dynasty in what was once a flourishing kingdom—is this little wayside chapel built not far from the scene of perhaps the finishing stroke of vengeful fate in the history of mediæval Cyprus. His grand-daughter Charlotte (named after her grandmother), the last lineal descendant of the House, was honoured by a tomb beneath the mighty cupola of St. Peter's, Rome. Strange contrast in historic memorial; whilst the ruined rustic shrine hidden away in the Psevda valley, and

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\* On the eve of the battle of Khirokitia.

long since buried in oblivion constitutes the last actual souvenir of the Cyprus Kings within their ancient realm, their unfortunate daughter in her exile secured a resting place in the greatest of all Christian temples (*vide* p. 311.)

During the summer of 1911, this little building was repaired and enclosed with an iron gate by the Curator of Ancient Monuments in spite of some slight local protest on the ground that such proceedings interfered with certain usages such as the very one of winding cotton around it, protested against more than three centuries ago, in the inscription already referred to.

Returning to the high-road to Limassol the large village of Lefkara is soon visible on the right hand standing high on its hill of peculiar white soil, and seen across deep valleys of woodland scenery. The road descends towards the sea through a rugged gorge.

Here it may be appropriate to recall the battle which took place on this road in July, 1426, which proved so fateful for Cyprus. The scene of this battle was between the "Casal Piria" or Pyrga, above described, and Khirokitia, the next place of importance on the road towards Limassol. The following is the graphic account of the fight by the contemporary chronicler Strambaldi (1460)\*:—

"On the 3rd July came the news to the King that the army of the Saracens was arrived. And the King immediately ordered his army to be got ready: 1,600 horsemen and 4,000 foot, and leaving Nicosia on the morning of 3rd July, they arrived at Potamia in time for their dinner. The following day the army marched to Casal Piria, and there passed the night. And on Friday they proceeded to Khirokitia, meeting on the road Sforza who vaunted himself as having captured several Saracens. A little farther on the road they encountered a crossbowman from Limassol who told them how Limassol had been taken, and how the Saracens had sent an Ambassador to the King.

"The following morning the army established itself in tents at Khirokitia, and having omitted to bring trumpets with them there was a difficulty in keeping up communications. Meanwhile

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\* El Ashraf Bursabei, or Borosbai, eighth Mameluk Sultan of Egypt, (of the Circassian or Borgite Mameluk Dynasty), commenced his vigorous reign of sixteen years by a raid on Cyprus to avenge the losses which the Egyptian commerce had suffered from the Christian pirates and corsairs making the island a base for their operations in the Levantine seas.

At the time of this invasion by the Egyptian Mameluks the strong fortress of Famagusta was garrisoned by the forces of the chartered Company of the Genoese "Bank of St. George," and therefore the "Saracens" as Strambaldi calls them confined their operations to Nicosia and the western half of the Kingdom, where the expiring Lusignan Dynasty with its Venetian allies offered but a poor resistance to such a piratical attack. From this date of 1426 is to be reckoned the subjection of Cyprus to the neighbouring Moslem States, and the imposition of an annual tribute.

El Ashraf Bursabei was one of the greatest of the Egyptian Kaliphs of the middle ages, and his monumental mosque still stands adjacent to the University of Al-Azhar in Cairo. Here for many years was to be seen the helmet of the King of Cyprus suspended over the door. The tomb of El Ashraf is in the cemetery on the east side of the city.

the Saracens sent a letter to the King which was couched in such an insolent form as to highly displease him and his nobles. The demands of the Egyptian Sultan were however very reasonable and almost confined to complaints of Cyprus harbouring corsairs and pirates which preyed on the Egyptian trade. But the King and his Cypriotes were so incensed that they committed the cruel and unjustifiable act of burning the Saracen messenger alive. At the same time they captured several of the Saracens resident in Cyprus and baptised them by force, for fear of their joining the invaders.

"At midnight on the 6th July was seen a comet or great star which much alarmed the people. All that night they lay awake and on guard, and owing to the scarcity of wine of which they had only four barrels, the people cried out against the commissariat because sufficient wine had not been brought for the army.

"When the Sunday morning, July 7th, was come, the people came to Messer Badin di Nores and demanded wine, and on his refusal to grant their request they created a great uproar and riot around the tower where the King was lodged. Afterwards they proceeded to eat, and filled their stomachs like pigs. And when the King had finished his dinner, news was brought of the approach of the Saracens; then the King had his horse saddled, and he rode forward with his banner carried before him. Before leaving the camp he had ordered all, both horse and foot, to arm themselves, and the infantry to stand together like a wall. Also he divided the troops into squadrons of 100, and of 50, for greater advantage in meeting the enemy, but a part of them whom he placed under the command of Sir John de Verney refused to acknowledge the authority of this Knight, saying they would only fight under the command of the King himself.

"The Saracens slowly began to come into view of the top of the hill over which the road lies, and our men stood aside and awaited the attack as the King had ordered. The King stood in the midst of his army, and the Prince of Galilee, his brother, on his right, the whole of the troops being in good order.

"Immediately the Saracens perceived our army, they commenced to shout and to beat their drums. Then the King placed his lance in rest, and with his whole army advanced upon the Saracens, and killed so many that they were forced to retreat. Then an old Turk who had been baptised and was in the service of the King, and his friend, shouted "Let us attack them once more and they will be routed, for their trumpets have sounded the retreat." But no one obeyed this counsel and the infantry supporting the knights were inexperienced in warfare, and many of them threw down their arms and ran away. for they were without discipline.

"The Saracens, hearing that our army was in flight, thought the King designed on ambush in the tower of Khirokitia, and to draw his men from the tower they pretended to again retreat, with the



idea of falling on us and killing us in the open, and on account of this they approached the tower in a leisurely manner. And when they entered the tower they found it abandoned, but they discovered therein the remains of their ambassador who had been captured and finally burnt alive on the preceding day, at which they were enraged. The Prince of Galilee finding his way back to the tower, was killed by the Saracens, and also the King arriving about the same time, would have been killed by two Mamelukes, against whom he defended himself with his sword, if he had not cried out the word "Melec," by which they knew that he was the King. All those of the army who were found overcome by fatigue and the heat, were killed by the Saracens.

"Thus the King was taken prisoner and carried to Larnaca, and the news was carried to Nicosia; and those who were killed, God will give them Requiem.

"Amongst the slain of the Christian army were the Prince of Galilee brother to the King, Sir Asserin Babuin, Sir Cara Montolif, Sir Bartholomew de Navarre, Sir Martin Vilherba, Sir James de Neville, besides eight German Knights, and a great many people of lesser note.\*

"And when the Saracens, with the King as their prisoner, came to Larnaca, the King's fleet was in the bay: seven royal galleys, two of the Knights of Rhodes, two of Catalogna, four belonging to private owners (Corsairs), besides smaller ships of the King. And if these ships had been used in good time the disaster to the Christian arms would not have taken place.

"On the news of the disaster reaching Nicosia, the Cardinal Hugh de Lusignan, brother of the King, gathered together what he could of the royal treasures and sent it to the castle of Kyrenia, together with the young Prince, John of Antioch (the King's son and heir-apparent), and the Princesses Anne and Agnes, the daughter and sister of the King.

"Meanwhile the King remained a prisoner at Larnaca, and all this time his fleet continued inactive, although two pilgrim ships bound for Palestine were captured in the bay by the Saracens, and their passengers and crews were killed or turned into slaves and sent away.

"And the Saracens came to Nicosia, having burnt and plundered all the villages on their way, and when they saw the greatness of Nicosia from the heights on the south they hesitated about attacking the city. Then the numerous Venetians and many of the Cypriotes within the city, considering that the Venetian Republic was at peace with Egypt, hoped to make terms with the invaders, and some of those who knew the Arabic went to the Saracen camp, and offered to negotiate the matter. But such attempt availed nothing; the Saracens perceiving the weakness

\* Many of the mutilated tombstones in the Mosques and the Armenian Church, Nicosia, retain the names of descendants or relatives of those who were killed in the fight at Khirokitia, if not of the individuals themselves; for instance the family of Neville had several tombs in the Church now known as the Omerghe Mosque.

of the city, entered it and for four days it was given over to rapine and pillage. The magnificent palace of the King, which was unrivalled in the world, was completely burnt down, and the Saracens carried away booty as much as they were able.

"General disorder all over Cyprus attended this invasion. The poorer natives finding themselves uncontrolled, proceeded to ravage the island in the same way as the invaders. They set up petty chieftains at Lefka, Limassol, Peristerona, Morfu, and Lefkoniko and even elected a King, Alexis by name. They broke open the stores of wine, grain, and sugar, belonging to small and great proprietors and committed many outrages. The Latin Bishop of Paphos going to Famagusta was taken by the band of 'King' Alexis, robbed and beaten, and nearly killed.

"At length the Saracens withdrew from Cyprus, carrying off the King Janus to Cairo. The Cardinal Hugh de Lusignan committed the restoration of order to Sir Badin de Nores, Marshal of Jerusalem, who entering Nicosia ordered all men to resume their usual positions and occupations, and to refrain from all disorderly conduct under penalty of losing their heads. A great number of the rebellious natives he caused to be hanged or to lose their noses, and 'King' Alexis having been caught at Limassol was brought to Nicosia and was hanged on the 12th March, 1427."

*Kophino, Pano and Kato.* An extensive straggling hamlet of Moslems, with absolutely nothing of any interest about it. A small ruined church of the mediæval rustic type at Kato Kophino is unimportant. At a short distance south is the modern village and church of *Ay. Theodoros*. Carriage roads lead from Kophino to Larnaca and Lefkara, and the carriage drivers between Limassol and Nicosia usually stop here to bait their horses for a couple of hours: a pleasanter place for the purpose is perhaps Khirokitia.

The road to Lefkara is by a considerable ascent through well wooded uplands, but the peculiar whiteness of the soil detracts somewhat from the beauty of the scenery. A short distance from Kophino the unimportant modern hamlet of *Scarino* is passed, with its small church dedicated to St. Luke.

*Lefkara* is a large and important village, or rather one of the secondary towns of Cyprus. Seen from a little distance, where the road suddenly turns into the valley in which the upper and lower portions of the village nestle, the effect reminds the visitor strongly of some similarly situated community amongst the Apennines or in Sicily. The village has a more important and prosperous appearance than is usual with the island type. The houses are built of stone with tiled roofs, and the imposing bulk of the principal church amidst such picturesque surroundings gives an additional effect of distinction. As is usual in Cyprus, the village is divided into Pano and Kato Lefkara, but the distance dividing the two portions is but ten minutes walk. A modern offshoot from this village on the south-west is called *Kato Dhrys*, where nothing of any interest is to be observed.

The village churches of Lefkara are as follows :—The principal church dedicated to the “Stavros,” above referred to as forming a feature in the landscape, proves on nearer approach to be one of the large, ugly buildings of the later XIXth century. Some traces of the ancient structure which was pulled down to give place to this modern barbarism may be detected in the eastern apses, but there is really nothing left of interest from what may have been a fine example of Byzantine work. Close to this church is a minute chapel—a mere shed—dedicated to that peculiar local divinity of Cyprus known either as Ay. Georgios or Archangelos Xorinos. In this case it is the Archangel Michael who is supposed to act as exorcist.\*

The little town of Lefkara, with its narrow lanes paved with rough cobble stones, possesses a main artery or street with arcades on either hand, and in the midst of the crowded houses is a small church, dedicated to St. Mamas, occupying a rather unusual position in a Cyprus village. This small church is supposed to be of extreme antiquity, but unfortunately it has been recently restored in the usual ruthless manner. It consists of the typical monotholos with a dome over the slight transept, and it has at one time possessed an iconostasis of the earliest style of woodcarving, to judge by remaining fragments. The interior has now been completely replastered and every trace of the original painted decoration removed, and amongst this latter an inscription said to have recorded the building of the church in the year 900. With the *naïveté* of certain restorers in more civilized lands the worthy Lefkariti propose replacing this inscription! All that one can say is that the original little church, whatever its date may be, stands as of yore although like the majority of other buildings of the type in Cyprus, denuded of its chief interest. But for the contracted nature of the site it would doubtless have shared the fate of the larger village church and have been pulled down to be replaced by one of the huge and ugly “barn style” churches of modern days.

The small church of St. George in Pano Lefkara is an exact duplicate of St. Mamas but contains nothing of any interest.

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\* The churches of the “Xorinos” or “Exiler” are perhaps peculiar to the Cyprus branch of the Orthodox Church. The practice is for anyone who has a grudge against another to go to one of these churches and to make a small paper packet containing some dust from the floor of the building (there is usually enough and to spare) together with any fragment of the personal belongings of the obnoxious individual—a shred of his clothing by preference—and, having tied up the packet with certain incantations, to proceed to the seaside and there cast it as far as possible out to sea. This ceremony is supposed by the simple minded Cypriot to have the desired effect of *exiling* his enemy from the island. Such is the strange perversion of the early Christian idea of exorcism, unless such a form is even older than Christianity. A very similar superstition is said to prevail in other parts of the world, *i.e.*, amongst the West Indian negroes who “cunjure” a person in a very similar way, and in their case the person so “cunjured” sometimes believes in the potency of the charm with disastrous effects to himself should he be informed of the proceedings. See also Enlart, “*l’Art Gothique*,” p. 358.

Between Pano and Kato Lefkara is a small cruciform church with dome, of mediæval type very well preserved but completely replastered within. It stands amongst the ruins of a hermitage or monastery, and is of interest as having been dedicated to the local Saint Timotheos, whose sarcophagus survived in a broken condition within it until the time of Dr. Ross in 1845. This Timothy according to the legends was the husband of a favourite Cypriot female saint, named Mavra, niece of St. Barnabas.

"Mavra and Timothy, her husband, are generally mentioned together. Lusignan claims the village of Perapedi at the foot of Troôdos as their birthplace, and says they were martyred on the banks of the Kurias near the town of Kilanion. According to his account, on the spot where their blood fell a stream of water gushed out." Hackett, p. 397.

Kato Lefkara is a small hamlet surrounding a church of modern type which has recently been much altered and repaired. This building appears to be dedicated to the Panayia Eleousa or Nikephorou, and there are chapels of SS. Michael, Marina, and Demetrianos in the neighbourhood. Within the radius of two or three miles of Lefkara are several rustic chapels of the usual type—all more or less ruined—and amongst the usual saints' names occurs the unusual form of Ay. Kornantas.

The high ground on which Lefkara is situated admits of extensive views over the neighbouring hills and a considerable reach of the sea coast with the lighthouse of Cape Kiti as a central point. At some period, perhaps mediæval, but not clearly defined there would seem to have been a watch-tower or small fort constructed on the pointed spur of a hill to the north-east of the village. This little stronghold is now completely ruined, and merely the foundations survive. A curious legend attaches to the place—"On a hill are the remains of a fort which the all-conquering Turks were for a long time unable to reduce. Having caught two Christian boys, they threatened them with instant death if they did not divulge from what source the cistern of the fort was supplied with water. The mother of the boys obtained their liberation by promising to discover and make known to the assailants the secret, and this is how she set about it. For two or three days she fed her mule on barley, giving him no water, and then she took him to the ground in the neighbourhood of the fort, where he wandered about maddened with thirst, till on arriving at a certain spot he began violently pawing and tearing at the earth; thereupon they listened and could hear the water running through the underground conduit which they then dug open and sundered. In reward of the woman's services, the neighbouring village of Lefkara was exempted from paying tithes for a considerable period." Mrs. Lewis' "Impressions of Cyprus," p. 179.

This story, which on the face of it is improbable, may really have a reference to the historical incident of the massacre of the Lefkara villagers by the Venetians as a punishment for their

treacherous defection to the Turks on their first landing in the island, as related by several authors. This little fort was doubtless a signalling station between the Venetian tower on Cape Kiti and some other point on the way to Nicosia, but that it could have been supplied with water by anything in the nature of an aqueduct seems quite improbable.\*

A short distance north-west of the village are traces of some ancient mines, with the usual slag-heaps of scorïæ so common in Cyprus. It should be noted that Lefkara is one of the few villages in the island possessing a special industry. A rough sort of lace is made by the village women which not only finds a market in the Levant but is even exported to Europe. The women may be seen plying this industry at all their house doors, and this gives a quite unusual appearance to the little town, in a country where as a rule the native habits do not admit of such freedom to females. The Lefkariti are also much addicted to a traffic, more or less legitimate, in antiquities which they export to Europe along with their lace. Many of the old iconostasis screens and other church furnishings find a market at Lefkara.

*Monastery of St. Minas or Mennas.*—A monastic enclosure surrounding a large monotholos of the usual XVIIth century character. The monastic buildings are sufficiently important to be two storeys in height on the north side. It stands on the side of a stream of the same name and may be conveniently visited from Lefkara or Khirokitia. St. Mennas, known as the "Great" or "Glorious" was an Egyptian martyr of the IIIrd century; a church at Constantinople was dedicated to him.

*Khirokitia (Chirochitia).*—A modern uninteresting village on the top of a hill from which an extensive view of the scene of the famous battle of 1426 may be enjoyed. On Sunday, 7th July, of that year, in the wide valley of the Maroniou stream took place one of those battles in the Levant which seem the last echoes of the Crusading epoch. The battle was of short duration, and its issue was the final ruin of the little feudal kingdom of the Lusignans. The decaying feudalism of the XVth century supported by a nondescript army of levantines and rough native levies went down before the Egyptian raiders, and ever after Cyprus became subject to the exactions of neighbouring Moslem states (*vide* p. 343.)

At a place called "Serayia" in the valley to the west of Khirokitia now overgrown with shrubs and trees, may be found traces of the "tower" of the Hospitallers' Commandery around which the fatal battle took place. Here the King was taken prisoner whilst his army was being cut to pieces and dispersed in the neighbourhood. This tower is mentioned on several occasions in Cyprus

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\* A similar story also occurs in the Cyprus folklore. The "queen" brings the water to her castle and also to the "Gardens of the Queen" nearer Lefkara; from a place called Ay. Marina. The usual stories of hidden treasure are told about all these places.

history, and seems to have been built by the Templars, for within its walls the Marshal of the Temple Order was imprisoned when the knights were being persecuted and disbanded in 1308. The remains of the Gothic building, although of the scantiest description display the usual superb workmanship of the XIIIth century. M. Enlart made out in 1899 the traces of a great hall 12.80 m. by 5.47 m., and the filled up crypt beneath it. A shield of the Order remained in the wall, but upside down. Near by was a finely constructed well approached by a staircase in a chamber 4.20 m. below ground, called the "Franks' Well." These remains have since been much reduced in size and the building is now almost completely destroyed.

At a short distance to the south of the ruins of the Commandery is a small mediæval church of great interest, which occupies about the same relative position with regard to the tower as the similar little church at Kolossi. It is now abandoned, and known as the "Panayia-tou-Kampou." It seems to have been constructed, or perhaps "restored" in the XVIth century when the older east end with a Byzantine cupola over the centre of the little edifice, was added to by building a west end with an interesting Gothic doorway, with a dripstone which finishes in a most elaborate finial of foliage combined with a mask or human face—the curious design spoken of by Villars de Honnecourt as the "tête des feuilles." Ruined paintings within the church are dated 1509, the date probably of its rebuilding.

Ruins of other buildings are scattered over this site of "Serayia" shewing that at one time the tower or castle was of considerable importance. In 1426 the Egyptians seem to have destroyed it. Within the last few years the villagers of the modern Khirokitia have much altered the remains by making a new arrangement of the well to suit modern convenience, and for this purpose they have used up much of the ancient masonry of the great hall.

Within a short distance to the west of Khirokitia is a tract of hilly land bounded on the north by a steep cliff. Here it is said, in popular tradition, the Christian army made its last stand in 1426, and many of the knights were precipitated over the cliff—hence its name of "Kremolou tous Frankous."

A carriage road has been constructed from Khirokitia to Ora, an important modern village with a church dedicated to Ay. Marina. This road can be gained by a footpath across the Ay. Mina stream at Katodrys. The origin of the name Khirokitia is obscure. In Kypriano's "History of Cyprus" an ancient Bishopric named Chirokiti is mentioned.

*Tochni.*—A village of considerable antiquity situated on a stream which forms a gorge amongst rocks. The wide tunnel-like bridge connecting the two sides of the ravine, and also the two portions of the village, is of ancient origin and with the chapel built upon it is attributed to no less a person than the Empress

Helena. The chapel is, however, rebuilt in the modern style and consequently possesses little interest beyond a traditional one for the visitor.

A few yards from the bridge on the eastern bank of the stream stand the ruins of a mediæval church (illustrated in Enlart) known as the "Stavros," and apparently of the XIVth century. The building has been covered with a cross-vault in the centre and two short barrel vaults at either end: the design closely resembles the Armenian Church, Famagusta. The church has at one time suffered from a conflagration which has calcined the ornamental details of the interior—could this conflagration have had any connection with the conflicts between Orthodox and Latins about the possession of the famous "Cross of Tochni"? On the south side of this ruin are the traces of another church which may have disappeared when the XIVth century building was erected, or may have formed its southern aisle. From the remaining fragment of the apse it seems to have been of much older date. Close to these ruins on the south side is a small square building, now used as the village school, which appears to be of some antiquity.

Of the mediæval legends lingering in Cyprus certainly the most interesting is that of the "Cross of Tochni." Originating in the earliest Christian period with the famous visit of the Empress Helena to Jerusalem, it becomes a story of mediæval romance in the XIVth century. Helena on her return from Jerusalem, with the relics of the True Cross and the crosses of the two thieves, landed in Cyprus near the mouth of the Vasilipotamos River. Overcome with the fatigue of the journey she here fell asleep and dreamed that a heavenly messenger brought her a command to build a church in the name of the Holy Cross. On awaking a mysterious light seen on the hill called Olympos in those days, but now known as Stavrovouni, indicated the spot for this church, which was accordingly erected at the Imperial command, and in it was deposited the cross of the good thief with a fragment of the True Cross inserted in its middle. From her church building on Stavrovouni the Empress appears to have been attracted by divine revelation to build another church as a shrine for another relic of the True Cross at Tochni. Having achieved these two monuments to the glory of God and her own memory Helena appears to have continued her journey to Constantinople, and we hear nothing more of the relics until the XIVth century.

In 1318, according to the chroniclers, a Latin priest named Zoan di Santa Maria attempted to steal the "Cross of Tochni," and carry it off to Europe, but failing in his design he secreted it in a caroub tree near the coast. Here the relic remained hidden for twenty-two years until discovered by a shepherd boy, who seems to have carried it off to a monastery in the neighbourhood of Kyrenia, where he became a monk under the name of Gabriel. The Latin Bishop of Famagusta, Marco, anxious to expose what

he declared to be a fraud on the part of the Orthodox monks, challenged them to prove the authenticity of this "Cross of Tochni" as a part of the True Cross. The monk Gabriel and his friends were at the time reaping the customary advantages as possessors of so precious and wonder-working a relic. The King (Hugh IV.) was appealed to by the Latins in order that the matter might be finally set at rest by an ordeal of fire, and after expressing great reluctance at being mixed up in such theological squabbles, he consented to be present at the test. According to the chroniclers the ordeal took place in the palace, where an immense stove filled with lighted charcoal was prepared: into this the sacred relic was thrust and the stove was closed for about the space of an hour. At the end of that time it was drawn out of the fire with the tongs, and to the astonishment of all beholders, found perfectly intact. Amongst the witnesses of the miracle was the Queen of Hugh IV. who had for some years lost the use of her tongue. At the sight of the cross coming unharmed from the fire, she suddenly recovered her speech in the act of saying "I believe this is the Cross of Christ." The King was duly impressed with the miracle and calling for Gabriel he gave him permission to act as he thought proper with the precious relic, provided he did not attempt to take it away from the island of Cyprus.

After this remarkable trial by ordeal of such a relic, there seems some obscurity in its subsequent history. The mother of the Queen, Alix d'Ibelin, who was the wife of Rupin de Montfort, Sire de Beyrouth, appears to have built a church in its honour, situated midway between the village of Ay. Dometios and the St. Domenico Gate of Nicosia. The Orthodox Bishop of Soli consecrated this church with its surrounding monastic establishment under the name of "Phaneromene," or the Revealed. Of these buildings no trace survived at the time when Stefano di Lusignano was writing his "Chorograffia," nor does there seem to be any record of the fate of the miraculous relic of Tochni after the middle of the XIVth century, but Janna in his "Histoire," page 813, relates a legend of a church of the "Cross" built by Marguerite de Bleri in 1334 at Nicosia as a thank-offering for a cure at Tochni (*vide* Nicosia, p. 31).

*Maroni*, and *Mari* (Tatli Su).—Two villages situated on the high land near the sea, are uninteresting in themselves, although at one time they were supposed to perpetuate the name of a classic site called Marion Arsinoë. A small Greco-Phœnician necropolis was found in the neighbourhood in 1881, and the finds were sent to the British Museum. A Bronze Age necropolis was also unearthed in 1893. Maroni has a church of St. George.

*Ay. Nikolaos* is the site of a deserted village covered with ruins, and with a small ruined church.

*Psematismeno*.—An insignificant hamlet with a small church dedicated to St. Andronicos. An early Bronze Age settlement and necropolis lie on a neighbouring hill to the west.



*Zyvi*.—A small landing stage of modern days, which seems to perpetuate the traditional landing place of St. Helena and the colonists who re-peopled Cyprus after the great drought of the IVth century. The village of Zyvi is a mere creation within the past few years for the convenience of occasional steamers calling at this point on the coast. Near here a village called Vasilipotamo is shewn on the old maps, which in all probability survived from an earlier period. Up the valley of the Vasilipotamo River are numerous small churches, mostly ruined and of no particular interest. Stefano Lusignano refers to a monastery of Vasilopotamos as if it were of a certain importance in his days (1570) but no remains exist of any such building at the present time. He states that:—

“*Marium* was an ancient city according to Pliny, it is now a Casal called in greek *Marin*, situated at about four leagues from *Amathus* and about a league from the sea. In this place St. Helena returning from Jerusalem landed and lodged in a monastery of St. George near the river, which on that account was called *Vasilopotamos* or *Imperial River*, it is one of the four principal rivers in the island. One night during her stay here a fire broke out in a forest near by, and the Empress awaking immediately sought for the Holy Cross and the Nails which she was carrying to her son *Constantine* from Jerusalem. But being unable to find the precious relics, she prayed and it was revealed to her that they had been miraculously carried to the place where the fire was raging: this was *Tochni* where she caused a church to be built and therein she deposited a fragment of the precious wood.”

*Kalavaso* (“Beautiful Valley”), with church of the *Panayia*, and *Drapia*, with a chapel of St. George, are insignificant hamlets, the latter situated amongst immense slag heaps of the primeval age.

*Vavla*.—At the present day an uninteresting village with a church rebuilt in 1900. Here in the XIVth century the Dominican Order possessed a convent dedicated to St. Epiphanius, which in 1461, at the period of general decay in the Latin Church of Cyprus, became the property of the *Costanzo* family. No trace of this convent survives at the present day.\*

*Ora*, with a rebuilt church, dedicated to *Ay. Marina*, is the termination of the new carriage road from *Khirokitia*, and forms a centre for visiting the mountain villages of *Vavatsinias* (mulberry trees), *Ayious*, *Melini* with church of B.V.M.; *Eptagonia*, and *Akapnou*, with churches of St. George, and B.V.M. *Κάμρου*; all of which are comparatively modern settlements and uninteresting. *Odou* is an ancient hamlet with a fine specimen of the small village church of mediæval type, which still retains its mural paintings in a very complete condition.

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\* *Vide* *Ay. Minas Monastery*, which *Enlart* supposes to be the successor of the Dominican Convent.

The side valley of the Asgatos River leading up from Kalavaso, contains several small hamlets of possible antiquity but with little of individual interest. *Asgata* with a small church of the Twelve Apostles, *Sanidha*, a modern hamlet; *Kellaki* with churches of St. George and the Panayia Glossa; this latter is a fine example of the Byzantine style. *Klonari*, with church of St. Nicholas, and *Vikla* with a church of St. John Elemon. This village is supposed to take its name from *Vigilia*, perhaps a look-out for the "Albanians," several places are so named in Cyprus. The village of *Vasa* seems to have been famous in the middle ages for certain relics preserved within its church, and within a chapel at a neighbouring hamlet called *Potamiou*. These relics were two bones of St. Barnabas at the former, and the arm of St. Mnason at the latter place, but the churches and relics have disappeared.

Akapnou and Vikla are villages associated with the curious folklore "queen" of Cyprus. At Akapnou is shewn the "Campos" or field where her army is supposed to assemble, and where she vanishes into darkness. At Vikla is a pile of stones which are said to have been thrown at the "queen" when she was killed by the Dhyeni, or twin brothers.

Continuing the high road from Mari the village of *Pendakomo* ["fifth village"—from Limassol], with a modern church dedicated to the Panayia Νεροφοροῦσα; *Monagrulli* (one of the forms of "Agros," a farm), with churches of St. George Salamanou and St. Theodoros; and *Moni*, with its church dedicated to Ay. Zoe, supposed to be the house of the Saint, whose grave is within it (church rebuilt), are passed. These are all modern hamlets of most uninteresting character situated in a sterile looking country, where agriculture seems scanty and large tracts are covered with white and stony soil of the southern shores of the island. Farther to the west, the rich wine-growing district of Limassol relieves the poverty of the landscape with the verdant slopes of the Troödos foothills.

The valley of the Pyrgos Potamos leads to the villages of *Pyrgos* with a church of the Panayia; this village is marked on the old map, and at one time no doubt possessed one of the usual mediæval towers. *Parakklisha*, with two village churches, Stavros and St. Michael, and an old detached chapel of the Panayia Nero-phorousa, or Liokhorion, a curious name which demands explanation. *Armenokhori*, with a church of St. Michael, was at one time evidently one of the formerly numerous Armenian settlements of the island, and contributed the "Herminii" to the army of Isaac Comnenus, referred to in the chronicle of Richard Cœur-de-Lion's landing at Limassol. A road leads from Armenokhori to Amathus by way of Ay. *Tykhonas*, an insignificant hamlet, entirely built, with its two churches, out of the ruins of Amathus or "Palæo Limassol." The village church of St. Nicholas, and a chapel dedicated to St. Tychon are comparatively modern buildings and quite devoid of interest except in the title of the latter which is supposed to preserve the name of a Phœnician deity doing

duty for a Christian saint.\* A few fragments of architectural details and sculpture from classic times may be found embedded in the walls of this village, and in most of the older settlements of this neighbourhood. "Tychon, who was a fuller 'γυναικὸς' by trade, is said to have been ordained deacon by Mnemonios (first Bishop of Amathus) on whose death he was consecrated to the See by the great Epiphanius." Hackett, p. 317.

*Amathus*.—"On the south coast, at the distance of twelve hours' ride from Larnaca, and two from Limassol, stood the city of Amathus, which like Paphos and Citium is known to have been originally a Phœnician settlement, and to have retained more distinct traces of its origin than did the other two cities, such for example as its worship of the Tyrian Hercules, under the name of Malika or Melicertes, as the Greeks called him. The very great antiquity of the city may be gathered from the fact that Tacitus calls it *vetustissima*, and that its inhabitants believed their first ancestors to have been Autochthones. From the way in which it is associated with the priestly family of the Cinyradæ, who were credited with introducing the worship of Aphrodite from Syria into Cyprus, it would seem as if they had first settled at Amathus, and afterwards transferred the centre of their power to Paphos. Under the Ptolemies and in the later history of Cyprus, Amathus appears to have lost the ancient importance which it enjoyed when ruled by its own kings, and when its natural allies the Persians were all-powerful. On the hill on which it stood, nothing is now visible but a vast amount of stones, plaster, and broken pottery. Even the hill itself is fast losing its form, while the rock of which it is composed is being cut away to be shipped to Port Said, bringing the merchants of Limassol a profitable return. From the great amount of debris which covers the surrounding fields, Amathus, it would seem, though small in area was a thickly populated city. Originally the upper part of the hill had been encircled by a wall, remains of which are now scarcely perceptible; portions, however, of another wall of a later period may be observed on the southern side looking towards the sea." Di Cesnola, "Cyprus," p. 251.

Amathus is identified by some authorities with the Phœnician "Kartihadasti" paying tribute to Assyria. It possessed a famous temple of Venus Amathusia which survived into Roman times at which period the whole of the island is sometimes spoken of as Amathusia.

Very few antiquities have ever been found at Amathus; from the exposed nature of the site and the ease with which the second-hand building materials could be rolled down the declivity into the sea, it has been exploited as a quarry in all ages. By a rare chance the very interesting and imposing stone vase which now

\* According to a legend the saint planted a vine, which immediately brought forth grapes. On this account he is perhaps regarded as the patron saint of vineyards, and his festival is celebrated on the 6th June.

forms one of the treasures of the Louvre was removed, and rescued from being broken up, in 1866.\* This vase and a curious inscription recording a certain Lucius Vitellius Callineus, cut in a rock on the east side of the hill, appear to be the chief objects of antiquity discovered within recent times. At different points in the valleys surrounding the acropolis and city site are numerous tombs—some of a certain architectural character in large masonry—of very varied type and ages. Di Cesnola excavated many of those on the north-east side and found some interesting early sarcophagi still within them; but his accounts of such operations are confused and inexact. Most of these tombs were in the style of the Hellenic work of Lycia.

A curious version of the Venus statue *with a beard*, peculiar to Amathus, is said to have been discovered by Di Cesnola—"I discovered at a later period two terra-cotta statuettes of a bearded female figure in tombs belonging to that city (Amathus)," "Cyprus," p. 132. Three hundred tombs were excavated for the British Museum in 1893, about half a mile east of Amathus.

The Orthodox See of Amathus (Amathonda, Amathusia, Amathussa), appears to have originated at a remote period, but there is no legendary or other history. Amathus continued a flourishing town until the close of the Byzantine period and the coming of the Franks when it appears to have been completely destroyed by Richard Cœur-de-Lion, in 1191. Long after the destruction of the city the title of Bishop of Amathus seems to have survived within the Orthodox Church, and such a prelate was amongst the signatories of the letter to the Duke of Savoy in 1608 beseeching him to take possession of Cyprus. Pococke (1738) found the ruins of Amathus extensive, and amongst them a handsome ruined church. The remains of ancient Amathus, even so late (1806) as the time of the traveller Leyblich (Ali Bey), would seem to have been sufficiently imposing. He describes the two vases of gigantic proportions (one of which reposes in the Louvre) the remains of a temple, of churches, and a mysterious underground labyrinth outside the west wall of the city. This was in the days before the denudation of the site by the builders of Alexandria and Port Said.

In Cyprus folklore the usual treasure trove stories cling to the site of Amathus perhaps with some foundation in fact: here the guardian of treasures is supposed to appear under the form of a giantess Βρώνα.

The early mediæval or Byzantine city of Amathus has a certain importance in hagiology as the birthplace at the end of the Vth century of the famous Patriarch of Alexandria, John the Almoner,

\* Vase de Amathonte au Louvre:—De Mes Latrîe in "Pile de Chypre" says that the two vases of Amathus were cut out of the rock and the one carried to Paris was detached from its base for the purpose of transport. At the present day there are no traces of the remains of the second vase which we left behind by the French explorers of 1866. An account of the proceedings of Lieut. Magen who carried off the vase now in the Louvre appeared in the Journal of the Société d'Agen in 1867.

the original patron of the Order of St. John of Jerusalem. His father is supposed to have been a certain Epiphanius, Byzantine Governor of Cyprus. His remarkable demonstrations of mercy and charity in an age when these virtues were but little practised in the world, are clothed in the usual mediæval garb of legends and visions, the most picturesque of them being his burial at Amathus. "It is gravely asserted that at the funeral of the saint in the church of St. Tychon, a former occupant of the See, as the body was being lowered into the grave, the corpses of two holy Bishops already interred there side by side rolled apart, and left the space between them for the newcomer," (Hackett). St. John on several occasions is associated in legend with a girl, "bright as the sun," and wearing a crown of olive, typifying Charity.

St. John would appear to have been buried in some church within the town of Amathus whence his entire skeleton is supposed to have been removed to Venice and deposited in the church of San Giovanni in Bragola, adjoining the Commandery of the Order of St. John. Here the Archimandrite Kyprianos was in the custom of visiting the relic on his feast day the 18th November, and observed that the remains were those of a tall man of commanding presence. The church of San Giovanni in Bragola was dedicated to the memory of St. John the Almoner and is of very early origin, possibly the Xth century; it was rebuilt in 1728. The removal of the Saint's relics from Cyprus to Venice may have been at the time of the Crusades when Amathus was passing away into the Nemesos or Limassol of more modern times.

Hackett ("History," p. 3) gives a lengthy version of St. John's life, but there seems no record remaining of how the relic was carried from Amathus to Venice.

Amathus belongs to the story of Richard Coeur-de-Lion's crusade, a page of English history which is one of the most romantic ever written. On the death of his father Henry II., after a lifetime spent in family strife, Richard was declared King of England, Duke of Normandy, and Duke of Aquitaine, the last of which titles was bestowed upon him as a child, it being his mother's patrimony. Within a few weeks of his coronation he set out on the crusade, joining the French King Phillip at Vezelai, from whence the two kings journeyed to Messina. Here they passed the winter, and amongst the political occurrences of the moment Richard was affianced to the daughter of the King of Navarre. Accompanied by his betrothed, Berengaria of Navarre and his mother Eleanor of Aquitaine, Richard continued his voyage to Palestine, and on the way part of the fleet was shipwrecked on the coast of Cyprus and treated with such barbarity by the islanders as to demand a punitive raid of the country by the crusaders. At this period Amathus was evidently the principal port and capital of the island, and as such was the main point of attack, the rest of the island was quickly subdued, and

within six weeks the Anglo-Norman party of adventurers was able to put again to sea, leaving Cyprus secured as a conquered feudal possession, according to the European customs of the period.

The glorious exploits of Richard I. at Acre, his march down the coast to Jaffa and Ascalon, and his conquest of the southern part of Palestine, although he never attained his object of freeing Jerusalem from the yoke of the Moslems, excited the wonder and enthusiasm of all Christendom. If not the greatest general, he was the most remarkable military engineer of his age, as the Chateau Gaillard, and others of his works in Normandy testify.

After concluding a truce with Saladin for three years Richard returned to England in 1194—spending a year's captivity in Austria en route—and eventually died from a wound at the siege of Chaluz on the 7th April, 1199, at the early age of 42 years.

The conquest of Cyprus by Richard I. of England in 1192—it was really little more than a punitive raid justified by the circumstances—was regarded as an act of considerable prowess and renown by contemporaries. At Fontevrault or Font-everard, where Richard was buried in a sumptuous tomb the following inscription was set up:—

LAUS TUA PRIMA FUT SICULI CYPRUS ALTERA  
DROMO TERTIA CARVANA QUARTA SUPREMA  
JOPPE SUPPRESSI SICULI CYPRUS PESSUNDATA  
DROMO MERSUS CARVANA CAPTA RETENTA  
JOPPE. (Camden's "Remains concerning Britain.")

King Richard has also a cenotaph in Rouen Cathedral and his famous queen who was crowned in Cyprus is commemorated by an interesting altar tomb within a chapel of the south transept of Le Mans Cathedral, but it must be confessed that both these latter monuments have been very much restored since the French Revolution.

The marriage of King Richard I. with Berengaria, Princess of Navarre, in Limassol or Amathus, 1191.—"On the 12th day of May, being Sunday, and the feast of SS. Nereus, Achilleus and Pancratius, Richard King of England took to himself in marriage Berengaria, daughter of the King of Navarre. Nicholas, the King's chaplain, performed the office of this sacrament. On the same day the King caused his wife to be crowned Queen of England in the city of Limeszun by John, Bishop of Evreux, in the presence of the Archbishops of Apamea and Auch, the Bishop of Bayonne, and many others." (Benedict of Peterborough "*Gesta Ricardi I.*," Rolls series, Vol. II., p. 173).

A branch road leads up the Germasogeia Valley [or Kyparissia Vasa—"Valley of Cypressess"] in which a number of insignificant hamlets are situated. *Yermasoyia* (Germasogeia) possesses a large

modern church of Ay. Paraskevi; and a minute chapel of St. Christina, now forming part of the modern school-house, which was probably the village church of the middle ages. A Commandery of the Temple is referred to in the chronicles as Geromassoia or Hieromassoia [Amadi, p. 290] where the head of the Order in Cyprus was confined in 1308. On the suppression of the Order of the Temple, Geromassoia became a Commandery of the Hospitallers. De Mas Latrie refers to "Hiermassoia avec sa forteresse" (Histoire, II., 110, III., 500), but if such a fortress existed at any time, not a trace of it survives at the present day, unless a fragmentary ruin at a spot between Phinikaria and Agrounda, locally known as the "Queen's Chamber," or the "Franks' Well" represents it.

*Phinikaria* ("Village of Palm-trees"); *Prastion*; *Dhierona* (Dierona); and *Mylos*, are hamlets of the usual type with modernised churches. *Arakapas* has two small churches, one within a small monastery dedicated to the B.V.M. "Iamatika" with a medicinal spring much frequented by sick persons. On the opposite side of the valley is a rustic church curiously named "Stavros Mesokyrou."

*Akrounda* (Agrounda), with small church of St. George. *Mathikoloni*, on the old maps "Mati," also with an ancient church of St. George, now rebuilt.

*Amyrou Monastery* occupies a high position, surrounded by the mountain villages of *Sykopetra* (Ay. Demetrios); *Ay. Constantinos*, an ancient settlement; *Ay. Pavlos*; *Athrakos* (St. George) a point of view or "look-out"; and *Louvara*, with churches of St. John Baptist and B.V.M. "Kyra."

*Kalokhorio* as its name indicates is situated in a delightful valley near the junction of the unfinished road with a branch towards Perapedhi. The village possesses churches of St. George and St. Marina, but is of modern uninteresting character. Farther north is the village of *Zoopyi* with a small church of the Ζωοδόχος Πηγή or "life-giving fountain."

In the immediate neighbourhood of Limassol are numerous ruined sites where villages or small churches once stood. Such ruins present few particulars of interest.

The small monastery of the Panayia Sphalangiotissa presumably takes its name from some wonder-working ikon of the B.V.M. supposed to cure the consequences of the bite of the "sphalangi" or "anthrax fly." The small building is uninteresting, and apparently quite modern. In its neighbourhood are two hamlets named *Mesayitonia* and *Ay. Athanasios* neither of which possess any antiquity or interest.

The old road from Limassol to Troödos passes by the villages of *Polemidia*, *Pano* and *Kato*, where the British camp has been established for the past quarter of a century. This place name is said to mean "medlar trees," Πολεμίδχα.

The village of Polemidia is of mediæval origin, and referred to in the "Chorografia" of Stefano di Lusignano as "il Casal di Apelemidia," where the Carmelites possessed a "loghetto" or country house. M. Enlart in 1899 identified the ruins of this Carmelite property—"Le nom de *Karmi*, qui désigne encore un amas important de ruines, à l'ouest de Limassol, et au sud de Polemidia ne laisse pas de doute sur l'identité de l'ancien monastère latin..... Il est probable que la construction remonte au règne de Pierre I. (1358)." This most interesting ruined convent is situated in a romantic and secluded valley where it seems to have escaped much observation, and although completely reduced, with the exception of the chapel, to mere stone heaps, seems not to have been used very much as a quarry. The site, embowered in fine old trees, and surrounded by pasture land, is singularly beautiful as the visitor comes suddenly upon it over the brow of one of the rocky ridges which enclose the valley. It is not marked on Kitchener's map, and the best way to find it is by the footpath which leads from Kato Polemidia to a hill towards the north-west on which are the ruins of an old tower, which may possibly date from the same time as the building of the convent, and have some relationship with it.

The general plan of the convent resembled to a great extent that of Bella Paise, but on a smaller scale. On the south side is a church constructed and vaulted very much in the style of the small monotholos churches of contemporary native building, but somewhat larger being a single chamber measuring 54ft. × 18ft. The east end is square and its original Latin altar appears to be still *in situ*. At the west end are the traces of a narthex or open porch resembling that of the church of Bella Paise, on one of the arch corbels of which is sculptured a little figure of a Carmelite monk in scapula and hood, a sufficiently clear evidence of the original ownership of the building. The interior of the church is lighted by two narrow pointed windows on the south side, and there are doorways on the north, south and west sides. Heavy buttresses support the vaulted roof, and there are remains of a belfry on the south side.

On the north side are the ruins of the conventual buildings reduced to mere tumbled heaps of stones, amongst which a cloister may be dimly traced, and the remains of a large sacristy built against the side of the church.

The Carmelites are said to have been the first of the Religious Orders to settle in Cyprus—even before the establishment of the Lusignan kingdom; on which account they were given precedence before the other religious corporations of the island. They seem not to have possessed more than one convent in each of the towns of Nicosia, Famagusta, and Limassol, and this "loghetto, una lega verso il Casal Apelemidia."

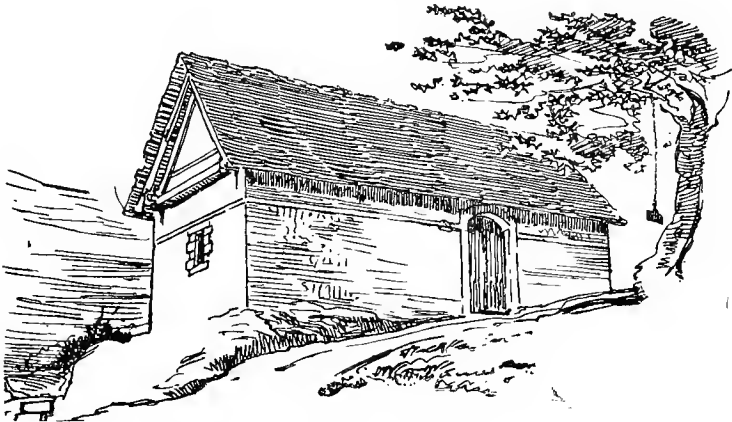
M. Enlart gives an interior view of the church in his description of Limassol district.



Continuing the old Troödos road, several small ruined churches of the usual rustic description may be found on either hand, some of which may mark former villages. *Khalasa*, a small modern hamlet, is passed on the left. The village of *Monagri* is ancient, and marked on the old maps; it may have been an important settlement at one time, and around it are the monasteries of the Archangel and the Panayia Mayasyou. The insignificant village church is dedicated to St. George.

*Ay. Yeorgios, Lophos, and Silikou*, are insignificant modern hamlets. *Doros*, on the ancient maps "Dore," with a church of St. Epiphanius, and a shrine of Chrysogalousa, marks the junction of two roads. *Lania*, a hamlet with a rustic chapel of the Panayia.

*Trimiklini* (Trimichini on the ancient map), apparently an old village, near which is a rural chapel with a spring of water called 'Αγίασμα τῆς Παναγίας, held in repute for medicinal purposes.



S. NICHOLAS, PERAPEDI.

From here a new road leads to the west to *Perapedi*, a scattered hamlet in the centre of the wine district, with a small church of St. Nicholas, which is an excellent example of the curious local style of the mountain district: at a distance it looks somewhat like an European barn.

*Kouka* is a Moslem hamlet but in its centre stands an interesting little church of some antiquity associated with the legend of the Holy Cross. The building is cruciform in plan with a dome over the transepts, but of no architectural character. On the north side of the sanctuary is a small square chamber, intended probably as the relic treasury. "In the village church of Kouka near Kilani was deposited the dust from the *suppedaneum* of the Cross, when it was sawn in pieces by Helena's orders." Hackett, p. 454. Within a recess of the wall of the south transept there is also a large cross of wood reclining against the wall exactly like the one on Stavrovouni.

*Moniatis*.—A small hamlet with two modern churches of St. John Baptist and St. Michael. *Mandria*, another hamlet with nothing of interest.

*Omodhos*.—An important village where a great fair is held once a year. The famous monastery of the Cross, Omodhos, possesses some remarkable features. Here, in the middle of the monastic compound, is one of the largest of the modern churches about 100ft.  $\times$  35ft. internal measure which the infatuated villagers are so proud of erecting in place of the venerable old Byzantine buildings of their forefathers. Although like all modern work in Cyprus execrable in detail and design, the interior has a certain



AYIA MAVRA NEAR KILANI.

stateliness due to its lofty proportions. The buildings of the monastic enclosure are of large proportions and in two storeys as far as they have been completed, but, as in the generality of such institutions, they have a fragmentary unfinished appearance. The synod-hall of the monastery on the upper floor is a remarkable example of the elaborate wood carving in a "rococo" style very

common in Cyprus. Mr. Hackett has taken its interior for illustration as the frontispiece of his "History of the Church of Cyprus." From an indistinct inscription over the entrance, this very elaborate specimen of Cyprus handicraft would seem to have been the work of Chrysanthos, Bishop of Paphos in 1816, one of the murdered Orthodox prelates of the massacre in 1821.

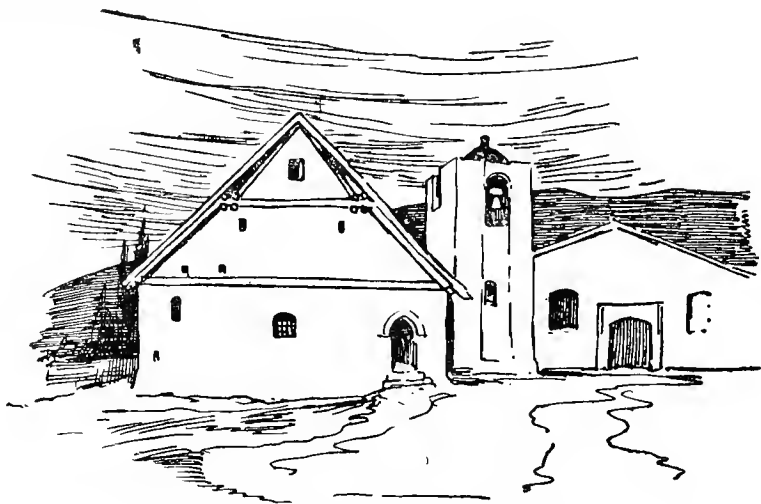
The monastery of Omodhos preserves some remarkable relics : the "Bonds of Christ," and the head of St. Philip. This latter relic is said to have been presented to the church of Arsos by a Byzantine Emperor ; it was stolen in 1774, but with the ancient silver gilt shrine enclosing it is now preserved within a "Chubb" safe in the Omodhos church. An interesting gravestone recording an Englishman is inserted in the north wall of the church with the following inscription :—

Under this marble are deposited / the remains of Henry Rooke Esq. formerly Major in the / Hundredth Regiment of Foot with brevet rank of Lieu / tenant-Colonel in the service of His Britannic Majesty / King George the Third. After quitting the Army he travelled / thro' various parts of Europe, and being in Italy / in the year 1799, joined the Russian Army before Ancona / as a volunteer officer and for his services and / assistance in reducing that fortress his late Imperial / Majesty of all the Russias Paul conferred upon him the / Order of S. Anne of Holstein 2nd class. He died in this / Convent the 7th day of July in the year of our Lord and Saviour / 1811 and was interred by the Holy Fathers under / neath this stone with their consent and that of / the most Reverend the Bishop of the Greek Church in the island of Cyprus. His only surviving brother W. / Rooke as a last tribute of fraternal regard and affection / hath caused this memorial to be conveyed and / placed over his grave.

*Kilani.*—The principal village of the nahieh of the same name is situated amongst very beautiful valleys. That on the north through which the road from Kouka passes is particularly full of picturesque features, high cliffs, large trees, and a mountain stream which is full of water even in summer time. As the principal village of the nahieh or district, Kilani at one time possessed a Moslem population which has since disappeared. The mosque, now a mere ruin, was formed out of a small XVIIth century church with a timber roof, of which the apse had been pulled down at the time of its conversion. Ay. Ioannis is an old church almost rebuilt in 1888 (date on iconostasis) with a pointed barrel vault and ribs on corbels. On the north and south sides are *loggies* carried on slender stone columns with varied capitals. A long inscription over the south door is at too great a height to admit of transcription. The old entrance into the compound from the village built only 3ft. 6in. high still remains in use. Panayia, a church of the local open timber roof construction, dated on a tie beam 1845.

To the south of Kilani extends a rich wine district with several cart roads traversing it. *Vasa*, *Potamiou*, *Vouni*, and *Arsos* are

terminal villages to these roads. The last-named is an ancient village, where a most interesting and venerable Byzantine church has been destroyed of late years : formerly the metropolis of the Orthodox See of Paphos. There is a small ancient chapel of the Panayia in Arsos, supposed to have been built by the Latins. Vasa, or Vace, was a fief of the celebrated Jean d'Ibelin, but nothing ancient remains.



CHURCH OF THE PANAYIA, KILANI.

*Pakhna*, *Dora*, *Ay. Ambrosios*, and *Kividhes* (Khivides) are unimportant hamlets, with modern churches. *Kantou* is a small Moslem hamlet. Khivides gave name to one of the rich native families of the middle ages ; it was originally a fief of the Counts of Edessa.

*Ay. Therapon* (known in the middle ages as St. Arapo) is a village of some antiquity with an "ayasma" or holy well.

Continuing the mountain road beyond Kalokhorio the villages of *Ay. Ioannis*, *Ay. Theodoros*, and *Kato Mylos* are passed and the ancient village of *Agros* which terminates the projected carriage road for the present. In *Agros* are two curious old churches of unusual length of plan, but of little architectural character, dedicated respectively to St. John and the B.V.M. *Εισόδια*. *Agridhia*, *Dhymæs*, and *Potamitissa*, are mountain hamlets of the smallest size beautifully situated on the mountain slopes, but not otherwise interesting.

*Kyperounda* possesses churches of the Cross (Stavros), Transfiguration and *Ay. Marina* : in the Stavros church are some interesting examples of old ecclesiastical woodwork and paintings dated 1521. *Khandria* is an uninteresting modern hamlet. In the neighbourhood to the west is a small ancient monastery—recently rebuilt—called *Mesopotamos*, where Theophanes, Bishop of Soli—considered the last of the Cyprus Saints—lived, died, and was buried in the time of the Venetians.

A branch road leads from Kalokhorio by way of the hamlet of Ay. Mamas, to Trimiklini \* where the main high road to Troódos is rejoined ; continuing this route the very interesting but squalid village of Pelendria may be visited in the valley on the west side.

*Pelendria* (Pelentri) is mentioned in the Cartulary of St. Sofia, Nicosia, as a fief of Jean de Lusignan, brother of King Peter I., in the XIVth century ; and in the principal church of the village is still preserved the half-effaced coat of arms of Lusignan, differenced with a bend of some dark tincture, perhaps *or* ? The village has an ancient and decayed appearance ; there are no means of transit through it except by rough crooked lanes where even a donkey cannot be ridden. It possesses four old churches dedicated respectively to the Stavros, the B.V.M. (Catholiki), and SS. George and John. The church of St. George is of the mediæval looking timber-roof pattern, and has a few old paintings within it, but the principal interest in Pelendria attaches to the church of the Stavros with the above mentioned relic of the Lusignan coat of arms. This church is of the usual mediæval plan : a nave with pointed barrel ceiling, having a dome of the same width over its eastern part. On either side of this nave is an aisle with pointed vault ; that on the south has been completely rebuilt and whitewashed ; that on the north has been a good deal rebuilt, but the interesting mediæval pictures on one side have been preserved.

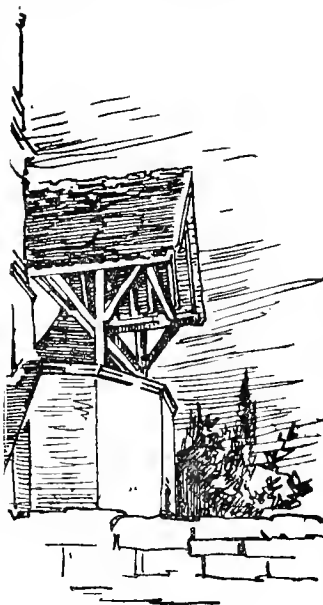
The whole interior of the church has at one time been covered with paintings of different styles and dates, now all much ruined by cracks in the structure which have been clumsily covered over with gypsum. In the central nave the paintings are thoroughly Byzantine and are probably of the XVIIth century including the colossal bust of Christ which fills the little dome, and the standing B.V.M. (without the Child) in the central apse. The more interesting fragments which remain in the north aisle are probably of the XVth or XVIth centuries, although the connection between the Lusignan coat of arms and the adjoining picture of the "Descent into Limbo" with two donors, a man and his wife, is not very clear. It would seem more probable that the figure of a man with a napkin over his head, and tied under his chin, should represent the local "fattore" or "civitano" of the village, rather than the Lusignan Prince his master. The presence of the coat of arms would however suggest that this north aisle of the church was built as one of the numerous Latin chapels attached to Orthodox buildings in the middle ages. The picture of "Christ in Limbo" has a very Italian character, and the draperies have the curious "imitation writing" on their edges of the older Italian style.

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\* "Amiando, a large place in the times of the Romans because in their times they drew therefrom the amianthus for making the sacks in which the bodies of the Emperors and others were burnt . . . This Casale is between Kilani and Pelendria, in the mountains." Lusignan "Choragraffia."

At the present day a large *asbestos* (to use the modern name) or *amianthus* industry has sprung up at a place called Amianδος on the north side of Troódos, which seems to carry on the quarrying of the ancients in the region round Trimiklini referred to by Stefano Lusignano.

The church of the Stavros also contains a curiosity in the form of a cross (probably the "Stavros" to which it is dedicated) which is preserved in a kind of shrine or case forming part of the iconostasis in the north, or Latin chapel. This shrine is made of venerable looking "musharaby" work, reminiscent of Coptic Churches in Egypt. The cross itself is of a plain and clumsy wooden description about 4ft. high and 3ft. wide, and in its centre is fixed with a few nails a small ancient-looking bronze cross which has at



S. JOHN, KILANI.

one time been used for processional purposes, as it is fitted with a socket for a staff. Crosses such as the one here described are very common in the Cyprus churches, and seem to have been connected with the idea of pilgrimage at fair-times. The chief peculiarity of the Pelendria example is its enclosure within a "musharaby" construction perhaps unique in Cyprus sanctuary screens.

## XXVI. LIMASSOL.\*

With the exception of the ancient fort in the centre of the town nothing of much historical character appears to remain in what was formerly one of the cathedral cities of Cyprus. Even so late as the period of the Venetian Occupation there appear to have been two cathedrals—Latin and Greek—and four monasteries of the Latins (*vide* Lusignano, "Corografia") but not a trace of these institutions survives, unless some fragments of an ancient church recently discovered in the foundations of the principal mosque may be supposed to belong to one of them. The modern churches, Orthodox and Latin, and the mosques of the modern town are all in the composite style so characteristic of the Levant—a *mélange* of misunderstood construction, with details copied from pictures of European buildings.

\* Like many other places in Cyprus, Limassol has borne various names at different periods of history. Lusignano says:—"Neapolis is a modern city, which was erected by the Lusignan kings after Richard I. of England had destroyed the city of Amathus, and it was called Nemosis because of the forests in the neighbourhood; afterwards it was known as Limisso and it was so called by the Lusignans because there are places of this name in Poitou, the province from whence they came." Lusignan was perhaps thinking of the neighbouring province of Limousin. Some of the names by which Limassol was known in the middle ages are often quite unintelligible and can only be attributed to the strange corruptions invented by seafaring folk.

Although many monuments survived in Limassol until the Venetian period, it was only as ruins ; in 1465, the Latin cathedral appears to have been abandoned to the passer-by who covered its walls with inscriptions in the style of a village café. The ruin and disappearance of this church is regrettable because it would appear to have been one of those monuments erected during the crusade of St. Louis of France, by French masons and from purely French designs, like the cathedral of Nicosia. Foulques, the first Latin Bishop of Limassol (1211) was brother to Eustorge de Montaigu, Archbishop of Nicosia.

About the year 1229 the Emperor Frederic II. visited Limassol on his way to the Holy Land, and in the words of Stefano Lusignano "the Signor di Baruth as governor of the kingdom went with the little king, and with his own two sons, and almost all the nobility of Cyprus, to bid him welcome as being related to the Emperor, for the young king and the Emperor's wife were cousins, and so to do him more honour the Signor di Baruth left the king and his own two sons at the court, and he himself returned to Nicosia to provide for the army which was to accompany the Emperor to the Holy Land.

"The Emperor had in an underhand way secured the services of five gentlemen of Cyprus who had taken possession of the different fortresses, and held them in the name of the Emperor, who moreover had the intention of traitorously murdering the Signor di Baruth if he could have induced him to return to Limassol. But the Signor di Baruth being a wise and prudent man professed not to know anything about this attempt, and excused himself from accepting the invitation on account of the preparations in which he was engaged to accompany His Majesty to the war. Meanwhile he gathered together many footsoldiers and horses, and at a review there assembled 700 knights besides the officers of the court, and others. The Emperor had already put the young king with the sons of the Signor di Baruth in prison loaded with chains, but still the Signor pretended to be ignorant of what had taken place, only that he ordered his knights to be in readiness for his least signal, and to stand on guard.

"At last he proceeded to Limassol with his knights and footsoldiers, all fully armed, and there he presented them in review, and called upon the king to inspect them. The Emperor's men not suspecting the plan on foot were unprepared. The Signor di Baruth seeing that the Emperor had shut himself up in the castle, and would not permit the young king to come forth to see the army which he had collected, immediately ordered the castle to be surrounded and threatened with assault. At this the Emperor was constrained to give up the king and the other prisoners, and in a fit of desperation and confusion abandoned Limassol with the intention of revenging himself on the territories of the Signor di Baruth in Syria, but he had been forestalled by a swift galley sent from Famagusta, and when he arrived on the opposite coast

he found the fortresses of Tripoli and Beyrout well guarded, and once more he had to continue his ill-omened journey to Jerusalem."

Limassol was repeatedly destroyed in the middle ages. In 1395 the Seigneur d'Anglure ("Travels") says—"And know that this city of Limeso, which is for the most part uninhabited, was thus destroyed of old by the Genoese." Limassol doubtless lost much of its importance after the removal of the famous Order of St. John to Rhodes.

Felix Faber (1480) states that "only one wretched church remains standing, without bells. Its ornaments are of the poorest kind, and they call to prayer with bits of wood. A few Latin clergy still live there but their habits are not edifying. Ruin in many forms has stricken the city."

*Limassol Castle.*—This small fortalice is of very considerable archaeological interest although it may possibly be but a fragment of some much larger castle which once occupied the site. The castle, frequently mentioned in the chronicles as withstanding the repeated attacks of the Genoese in the XVth century, must have been of some size. Strambaldi speaks of the castle "*qual fece fabricare re Zac*," (Chron., p. 277). In 1525 it is recorded that the then Governor

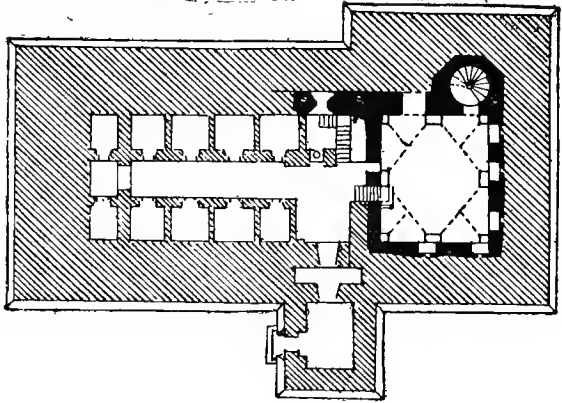
of Cyprus, Francesco Bragadino, caused it to be partly demolished at a considerable expense, in consequence of its recent siege and occupation by a party of Turkish pirates. The fragment which we see at the present day consists of a square vaulted hall with a circular staircase leading out of it at one corner, and conducting to the

roof and to upper stories, and of a much larger annexe on the north-east side containing, at the present day, two rows of prison cells and a staircase. The whole building has been at some subsequent period covered with a thick masonry wall, about three metres thick, in the XVIth century style, intended to resist artillery. The latest alterations to the structure have evidently been executed with the intention of its use as a "block-house," and in still more modern days as a prison.

The oldest portion of the fragment—the great square hall—which was originally very much larger, extending over the space

### LIMASSOL FORT.

SCALE 10 20 30 40 FEET.





now occupied by the prison cells, is precisely similar in character to the early XIVth century citadel of Famagusta, with arrow-slit windows, having embrasures with side seats. This portion was evidently arranged for subdivision in its height by wood flooring, but has been completely altered in the XVth or XVIth centuries by vaulting the space at a different level from that originally intended, and transforming it into a very lofty interior of some eight metres in height. This vaulting was originally carried on massive square wall pilasters, and a central column, but again at some subsequent period the design has been modified by removing the central support, and in its place substituting a square piece of segmental vaulting in a very bold and original manner carried on the centre rib or ridge of the old quadripartite vaults, and forming an elliptical covering to the whole space. This last alteration was doubtless carried out by the Venetians or the Turks, when the encompassing artillery wall and platform were added to the tower. The north-east portion of the building is supposed by M. Enlart to date from possibly the XIVth century, but its very modern appearance and the total absence of detail prevent such an identification. In all probability this portion, which is in two storeys, is not older than the encompassing wall and consequently dates from the XVIth century. The prison cells are of course no older. The great hall of the castle, of which an arch may be seen in the east wall of the remaining portion, evidently belonged to the grand architectural style of Bella Paise refectory, and other buildings of the kind in Cyprus now demolished.

The Castle of Limassol is associated in folklore history with the mediæval romance of "Valentine and Orson."\* Jacques le Saige, Draper of Douai, when visiting Cyprus in 1518, mentions that "seven or eight of my companions vowed to me that they had been in the Castle of Limassol, and had there been shewn the bronze head which spoke to Valentine the brother of Orson." He adds: "I knew about this too late, or I would have gone to see it myself." A few years later the Castle was probably reduced to its present condition.

The town of Limassol may be considered as an entirely modern settlement around the ancient fôrt; not a trace survives of any ancient domestic buildings. The old churches of this once important sea-port have disappeared completely, and even their very sites have long since been forgotten. Their modern representatives are as follows:—

*Ay. Napa.*—The large new church near the port, completed for use in 1903, is one of the most ambitious attempts at church building in Cyprus of recent years; but like the same type of church elsewhere in the island possesses but little character or

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\* "Valentine and Orson" is a French mediæval romance of twin brothers who were Paladins of Charlemagne; the connection with Limassol is mysterious, unless we admit another version of the story which makes Orson to have been the son of an Emperor of Constantinople who grew up as the "Wild Man of the Forest."

style in its design and details. It occupies the site of an older church dated 1738, dedicated to the Panayia.

*Ay. Antonios*.—A “parekklesia” built in 1870, partly underground, and restored in 1896 after damage by a flood. The old church was covered with frescoes of the life of St. Anthony.

*Ay. Trias* (or Khryso-roïatissa).—A “metoche” of the Khryso-roïatissa Monastery. Formerly the residence of the Bishop of Paphos, when in Limassol. The church was rebuilt in 1870.

*Katholike Panayia* (Καθολικὴ καὶ Ἀποστολική).—Rebuilt in 1864, this building possesses two minarets (of different designs) and much wood carving. It is a singularly picturesque example of a Cypriot church, viewed from any point, although not of much architectural character.

*Santa Catarina di Limassol*.—The Latin church of the Franciscans (Terra Santa) dedicated “To the glory of God and in honour of St. Catherine,” was built in 1872. The monastery was founded in 1850. Nothing of an architectural character can be discovered in this building any more than in those of the native Christians, which it much resembles.

One of the principal mosques of Limassol is strangely constructed on a site which encroaches on the river bed—forming in fact a massive groin or dam to the water in winter time. It is a completely new building. In the course of re-building the great mosque (Djami Kebir) in 1906, traces of a Christian church were found at some depth below the floor level. Stone coffins and grave slabs, and a small Lusignan lion badge, 1ft. 6ins. square, gave evidence of the site having been occupied by a Latin church. Also some lower courses of walling still retained their *intonaco* with traces of mediæval painting. These fragments possibly belonged to the original Latin cathedral. Two small mosques entirely without architectural interest or character survive in other parts of the town.

The Metropolis of the Orthodox Church, and now the residence of the Bishop of Paphos, is a small enclosure with a chapel dedicated to SS. Andronicos, Mamas, and Spyridon. An inscription states that the building was begun in 1835 and completed in 1850, on October 8th, the date of an annual festival. This appears to be the oldest church of the town.

A characteristic Turkish khan for merchants, closely resembling in style the khans of Nicosia, is situated near the landing stage of the “Scala.” As is usually the case with such buildings it is constructed out of the ruins of the locality and has a more venerable appearance than it is really entitled to: it is probably comparatively modern. The subsoil of the neighbourhood of this khan is a mass of ruined houses and foundations resulting from the earthquakes of former days.

A carriage road passes due north from Limassol to join the Troödos-Nicosia Road in the mountains. This communicates with the villages of *Ay. Phylaxis*, a name of the same order as *Sofia*,

or Irene, meaning "guardian," Turner in 1812 found this "a miserable village with a broken Venetian bridge"; *Palodhia* (St. Nicholas); *Paramythia* (B.V.M.); *Spitali* (St. Anna); and *Phassoulla* (B.V.M.). The name "Paramythia" is an attribute of the B.V.M. = "Consoler" or "Healer."

*Apesia* (St. George and B.V.M. Kyra), *Yerasa*, *Korfi*, and *Apsiou*, are all comparatively modern and uninteresting. In a contiguous valley approached by a mule path from *Apesia* is *Khalasa*, an insignificant hamlet at the junction of two valleys, in the eastern of which are the villages of *Limnatis*, marked on the old maps as "Limniti," now a place of no importance; *Kapilio* (in Cyprus this means a tavern), and *Ay. Mamas*. With the exception of *Limnatis* all these villages are insignificant and uninteresting.

The monastery of the *Panayia Manasyou*, and the small monastery of the *Archangel*, are associated with a cluster of villages on the west of the road, and most easily approached from Doros where several of the modern wine-roads or cart-tracks meet. In this neighbourhood is a place called *Karkia*, with a singularly cold spring of water known as the Νερόν τῆς Χάρκης. The monastery of the *Panayia* perhaps takes its name from an unusual word Μανός, a necklace or bracelet.

## XXVII. LIMASSOL TO PAPHOS.

Making a detour round the promontory of Akrotiri with its large salt lake, the important mediæval monastery of *St. Nicholas of the Cats* can be visited, from which the promontory also takes its name amongst Europeans of Capo della Gata. This monastery according to Stefano di Lusignano was built by Calocer, the first Christian Duke of Cyprus in the time of Constantine and Helena. A community of Basilian monks was established here, the surrounding lands and district being granted to them on condition of their maintaining at least one hundred cats on the premises for the purpose of destroying the venomous snakes which abounded in the neighbourhood. The cats, which were not supposed to be able to live entirely on these reptiles, were to be furnished with food also by the monks in the morning and the evening, and at feeding time they were to be summoned by ringing a bell. Father Felix Faber (1480) speaks of this place as a certain wooded spot so full of serpents and noxious animals that no one can live there. "Nevertheless in the middle of the wood some ancient fathers built a monastery, so that being surrounded with serpents they might be less exposed to the visits of worldlings, which are known to disturb devout monks. But lest the serpents should molest the inmates of the convent, they maintain a number of cats, who naturally make a prey of snakes, mice, dormice and rats, and roam about the offices lest any reptile be hidden there,

but during the day they hunt in the wood, and when their dinner hour comes the monk on duty rings a bell, at the sound of which they all run to the place where they are fed. For the ancients laid down that every man had always at his side a good and an evil genius, just as Christian truth tells us that with every man are associated two angels, one good the other bad. The Lares were said to be the sons of Mercury and the nymph Lar. They lived in the homes of men and guarded them, their seat being in the common hall of the house near the fire, and there men paid them due reverence, a custom not wholly fallen into disuse. And because cats have flashing eyes, and like to lie on the ashes near the fire, they said they were of kin to the Genii, Lares and Penates."

The monastery with its cats seems to have survived until the Turkish invasion, but by the time of M. de Beauveau's "*Voyage*" (1604) the famous institution had come to an end as far as the cats were concerned, although a few caloyers, or monks, are said to have remained in the buildings.

On the opposite side of the Egyptian Sea, in the middle of the Nile delta near Zagazig stand the ruins of the famous temple of Bubastis or Pasht, where the cat-headed goddess, prototype of the classical Diana, was worshipped a thousand years B.C. The proximity of this Cape of Cats in Cyprus to the centre of cat-worship amongst the ancients suggests some descent of the mediæval cats from their remote Egyptian ancestors—perhaps a shrine of the cat-headed Diana may have stood on Acrotiri at some period not recorded.

M. Enlart, the learned author of "*L'Art Gothique en Chypre*," offers some interesting suggestions on the subject of the cats of Akrotiri. He remarks upon the possibility of their having been of a special breed like the sacred cats of Egypt, or the almost extinct species called "*chat d'Espagne*." It is also of interest to find that the Knights of Rhodes are credited with having introduced into that island a breed of cats for this very purpose of exterminating reptiles, and it is but probable that they carried them over from Cyprus when the Order removed its headquarters from one island to the other in 1310. When M. de Villamont visited Cyprus in 1588 the Abbey remained almost whole, "having received no injury from the Turks when they took Cyprus from the Venetians in 1570.....the cats are dead for want of food, but their memory lives in the name *Capo delle Gatte*." At the present day the monastery of St. Nicholas of the Cats is a ruin of which only the church and one arcade of the cloister survive in a condition to shew the original design. Around these fragments are heaps of debris from buildings of earlier ages.

The church, like most of the monastic chapels of Cyprus, was a simple monotholos of small size, its only architectural features being the doorways on the west, north and south sides. These are of some interest, for although of small size, they possess the

mouldings and some carving of genuine mediæval style. The doorway on the north side is remarkable for a sculptured lintel, supporting the tympanum of the pointed and moulded arch, and for two dripstone terminations in the form of capitals of foliage on which appear the rudely sculptured miniature figures of SS. Peter and Paul. The lintel is carved with a cross in the centre and on either side two shields of arms. The coats of arms on the church door lintel of Akrotiri are singular and at present without explanation. Counting from left to right :—(1) On a shield, a pigeoncote or perhaps a ciborium. (2) On a shield a lion rampant of the usual Lusignan variety. (3) On a shield a cross potencée. (4) On a shield a cross, in the four angles of which are four keys erect, the wards outwards (reminiscent of the episcopal arms of Laon). In addition to the cross sculptured between the shields already referred to, are the letters of the Greek alphabet—B.I.K.A. The coats of arms Nos. (1) and (4) are doubtless personal ones, the other two shields probably represent the free rendering of the Lusignan royal badge which not uncommonly occurs on Orthodox buildings of the middle ages. The ruins of this convent are full of fragments which have evidently been brought from the classic sites in the neighbourhood.

*Akrotiri*.—A hamlet which accommodates the few peasants inhabiting the peninsula of the same name. It possesses two small rustic churches dedicated respectively to St. Cross and St. George. To the south of Akrotiri is a site called Kurias which has been surveyed by Hogarth and others but does not seem to be more than an ancient village in ruins of no importance.\*

*Zakaki*, with a modern church of St. Barbara ; *Trakhoni*, with two small rustic chapels of St. Mamas and the B.V.M. ; and *Asomatos* with a modern church of St. Michael, are all small hamlets without any particular interest.

Between Limassol and Kolossi is a small village called *Ypsona*, apparently of modern origin with a new church. It seems to be one of the "summer villages" inhabited chiefly at the time of harvest.

*Colossi*.—The Castle of Colossi, a square block of fine masonry, all built at one time, reminds one of similar towers in Europe. Its architectural style seems somewhat older than the XVth century. It is about 75ft. high, and has walls 9ft. thick, in which are numerous small square windows, with stone seats, vis-à-vis, in mediæval fashion. Three vaulted storeys divide its height, and on the upper floors are two long chambers each furnished with a finely designed chimney-piece. In the south-east corner is a spacious circular staircase communicating between the

\* This ancient town or settlement may have presented more important vestiges in the days of Stefano Lusignano who speaks of the columns found on the site and of the intentions of the Venetian Signory to restore the city and create a strongly fortified port out of the large salt lake on the north side of the site, the only objection to the scheme being the absence of any drinkable water in the vicinity.

ground floor and the roof, but the basement is only approached by a trap-door. A water cistern or well exists beneath the basement. The entrance was formerly approached by an inclined way and drawbridge under a *machicoulis*. There is also an external entrance into the basement, but probably of a later date. The ruined chiftlik buildings on the south side are mostly modern, although some traces of old doors and windows seem to survive. On the north side are the remains of an outer curtain wall protecting the base of the tower, but the external defences of the building have evidently been removed without leaving much trace behind them.

The Order of St. John of Jerusalem was established in Cyprus by the Grand Master Geoffrey Lerat towards the end of the XIIth century, to assist in maintaining the newly instituted Latin authority in the island whilst the first Lusignan King Amaury was in Palestine fighting the Saracens. Innocent III. published a bull, authorising the Hospitallers to assist in this manner, on 20th November, 1198; and, in September, 1210, the Lusignan King, Hugh I., conferred the property of Colossi upon the Order. (*Vide* Paoli's "Codice Dip." 1733).

On the fall of Acre in 1291, the Hospitallers transferred their headquarters to Limassol, in partnership with the Order of the Temple. Limassol, Nemessou, or Neapolis (it has had a variety of names), appears to have come into existence at this period as a fortified town of some importance, in consequence of the settlement of the two great Orders in this district. In 1302, a Chapter of the Hospitallers was held in Limassol, at which it was ordered that Colossi should take the place of the "Manoir" of Acre. In 1310, the Grand Master, Foulques de Villaret, took possession of Rhodes, and once more the headquarters of the Order were removed to a new site.

On the 7th November, 1313, the landed estates of the suppressed Order of the Temple in Cyprus were solemnly conferred upon the Hospitallers by the Papal Legate, Pierre de la Pleine Chassaigne in the cathedral of Nicosia. The landed estates of the Hospitallers appear to have extended along the greater part of the southern coast of the island, to these were now added the Templar Commanderies, one of which was situated close to Kyrenia on the north coast. They constituted the Grand Commandery, Little Commandery, and the Commandery of Templos.

The settlement of the Order in the island of Rhodes in 1309 was accompanied by dissensions amongst the knights, and the election of Maurice de Pagnac in opposition to the reigning Grand Master, Foulques de Villaret. At this crisis a particular order was given by the Pope in relation to the Grand Commandery of the isle of Cyprus: that the benefice which, by the extent of its territory, its jurisdiction and largeness of its revenues was rather a principality than a simple Commandery, should be conferred upon brother Albert l'Allemand de Chateaufort.

The Knights of St. John took an active part in the political troubles of the mid-XVth century in Cyprus; they espoused the cause of the unfortunate queen Charlotte against her brother who eventually ascended the throne as James II. But the impending struggle with the Turks for the possession of Rhodes about this time began to occupy all their attention and available forces, and in spite of their political sympathies for the legitimate queen their support was unimportant. Colossi Castle may be considered a monument of the period during which the Knights were putting the defences of their possessions into order in preparation for the great siege of Rhodes by Mahomet II., in 1480, and at the same time it represents an effort on their part to protect the interests of an exiled queen of Cyprus.

"The illustrious family from whence that young princess was descended, her royal dignity, her misfortunes, and above all that natural empire which beauty gives, made most of the knights become her zealous partisans; and it was likewise observed, that either out of pure generosity, or secret inclination, the Commander d'Aubusson was particularly devoted to her interests." (Vertot's "Knights of Malta," Vol. I., p. 347).

The revolutionary state of affairs in Cyprus which ensued on the death in 1458 of John II., the last legitimate King, caused the Knights of St. John to strengthen their feudal position in the island by building or rebuilding the stronghold of Colossi. Jauna in his "*Histoire de Chypre*," p. 992, states that the Castle was built by the Grand Commander Louis de Magnac, who held the fief from about 1450. This statement seems very probable and would be confirmed if the coat of arms, four fleurs-de-lis quarterly, were proved to be that of the de Magnae family. His successors in the property were John Langstrother, an Englishman (1468), Nicholas Zaplani (1471), Giorgio Cornaro (1488); through this last it became hereditary in the Cornaro family. On the appointment of John Langstrother in 1468 some further alterations were made, and the annual revenue payable by the Grand Commandery of Cyprus to the treasury in Rhodes was fixed at 4,000 ducats. "This Commandery is well known to have been for a long time the richest in the possession of the Knights. Statistics still extant enable us to form some approximate idea as to its value at different periods.... At the commencement of the Venetian domination it was still in possession of forty-one villages, yielding an annual income estimated at 8,000 ducats." (Hackett, p. 646).

It is not without interest to carry the history of Colossi down to modern times. Giorgio Cornaro, the brother of Queen Catherine, induced his sister to resign the Kingdom of Cyprus into the hands of the Doge of Venice in 1489. For this service to the Republic he was granted the forty-one villages which constituted at that time the Commandery of Cyprus, with the hereditary title of "Grand Commander." After the capture of Cyprus by the Turks, the rights of the Cornaro family over the inheritance

and its revenues amounted to nil, and this ancient Venetian family coming to an untimely end with the close of the XVIIIth century, any further claim on the inheritance might be supposed at an end. But on the contrary, in consequence of the last heiress of the Cornari having married one of the Mocenigi in 1799, the succession to a dormant hereditament is maintained by the latter family, and with that object in view Conte Alvise Mocenigo di Santa Staë, son of Alvise, grandson of Alvise and Laura Cornaro, claimed restitution of the Grand Commandery from the English Government in 1882. References to this very singular claim will be found in the third volume of De Mas Latrie's "*Histoire*."

Within a hundred yards of the Castle stands a very large barn or storehouse and the ruins of a water-mill, of mediæval building, but now in a ruinous state. An inscription in Greek on its façade records a certain Murad Pasha and the date 1591.

Colossi Castle, as a farm, was sold to its present occupant in 1910 for about £6,000, and the revived Order of St. John in England holds a small part-ownership.

Colossi village is a modern hamlet with an ancient three-aisled chapel of a poor rustic description dedicated to St. Anastasius, which may have served as the village church of mediæval times.

*Colossi Castle in folklore.*—The origin of the great tower was in this wise:—A certain King gave to the Queen of Cyprus as much land as could be seen from the place where the tower now stands. So the queen artfully built this high tower, and from its top was able to survey all the peninsula of Kourida, or Akrotiri. Such is a fair specimen of the poor folklore of Cyprus—harping for ever on the subject of property to be gained, or hidden treasure to be found, through the mysterious "Queen" of Cyprus.

#### LIST OF GRAND COMMANDERS.

- c.* 1310. Guido Siverac (Amadi, p. 376).
- 1318. Albert l'Allemand de Chateaunoir [Castelnegro], (Hackett).
- c.* 1350. Roger de Montaut.
- c.* 1380. Bertrand de Flotte [Lieut. to Grand Master in captivity], (Vertot, p. 287).
- c.* 1410. Raymond de Lescure (or Lesture, Vertot) Bosio, "*Storia della S. Religione di S.G.G.*," 1695.
- c.* 1412. Hesso von Schlagelholz.
- 1421. Louis de Lusignan.
- 1460. Louis de Magnac [Builder of Colossi], (Jauna).
- 1468. John Langstrother [Commander of Walsall & Eagleton], (Hackett).
- 1471. Nicholas Zaplana [Commander of Baules], (Hackett).
- 1480. Guillaume Ricard [killed at the siege of Rhodes], (Vertot).
- 1481. Marco Malpiero (Hackett).
- 1488. Giorgio Cornaro [brother of Queen Catharine].
- 1508. Cardinal Marco Cornaro [nephew of the Queen].
- 1882. Count Alvise Mocenigo [heir of the Cornari], (Mas Latrie),



*Episcopi*.—A large and straggling village, which in the middle ages was of importance as the fief of the Ibelins, Counts of Jaffa, and then known as “La Piscopie.” In the XIVth century it passed into the hands of the Cornaro family of Venice and was then styled “La Piscopia dei Cornari,” and a branch of the noble Venetian family acquired thence the name of “Cornaro della Piscopia.” The village is chiefly inhabited by Moslems at the present day, but there are several churches within its limits.

The principal village church is entirely new, and of a rather pretentious character; it is dedicated to St. Chrysostom. At a short distance is a ruined church of St. Thekla, and nearer the sea, at the base of the cliffs of Curium will be found the shrine enclosing the tomb of St. Hermogenes. This latter is not a building of any architectural character, a mere rustic edifice whitewashed inside, built in the usual monotholos form with a recess for the tomb of the saint on the north side. It somewhat resembles the similar tomb-house of Ay. Kyriakos at Evrykhon. Kyprianos, writing in 1779, says that the only relic of St. Hermogenes remaining in the church was his skull, the rest had been stolen.

In the neighbourhood of Episcopi and Colossi there is a large number of small rustic chapels, nearly all of them in ruins. The names of some of them are curious—Ekklisouthi, Kyparisiotissa, and Katholiki. This last might be supposed to have served as a Catholic church at one time, but the meaning of its name is more probably “Katholikon” or the temporary seat of a Bishop.

*Erimi*.—A small hamlet on the bank of the River Kouris with a small church of cruciform plan covered with a dome, dedicated to St. John, apparently well cared for. Higher up the river are two small churches of a similar character dedicated to Ay. Marina and Khrysopolitissa, and the Moslem village of *Kantou*.

*Curium (Kurion, Curias)*.—At a point on the southern coast of Cyprus, about 10 miles west of Limassol, where the scenery is the most picturesque, broken up into imposing headlands, deep valleys, and hills covered with verdure, is a most interesting classic site. Its name has been rendered famous in recent years by the strange controversy over the subject of Di Cesnola’s supposed finding of the “Curium Treasure” in the ’70’s of the last century. The legal proceedings between M. de Feurdant and the General resulted in the latter maintaining his position, but since that period the place has sunk into its former oblivion.

Strabo is the earliest writer whose works survive who mentions Curium, and then merely in a very cursory manner. Topographical detail is however not to be expected in a geographer of even the last century B.C., and Strabo’s meagre descriptions throw little real light on the most interesting ancient sites of Cyprus. “Curion then is the starting point of the western course aiming at Rhodes; very near it is a promontory from which they hurl those who have touched the altar of Apollo: then Treta and Boosoura and Palaipaphos, built as much as ten stadia from the

sea : it has a roadstead and an ancient fane of the Paphian Aphrodite." (Cobham's translation of Strabo).

Strabo to whom we are much indebted for our knowledge of the ancient world was living at Corinth in B.C. 29. He travelled over a great part of the known world of that period and became the greatest authority on geography of his age. He made copious use of his predecessors Erastothenes, Aristotle, Thucydides, and many others now lost to us. He throws considerable doubt on many of the statements of his predecessor Herodotus. The *Geographica* of Strabo is preserved almost complete.

From an early period there would seem to have been a tradition that Curium (or Hyle ?) was founded by a colony of Greeks from Argos in the Peloponessus. This story of its being an Argive settlement may perhaps have been intended to convey that here was planted the oldest Greek colony in the island of the Mycenæan Ages ; Argos was always regarded as the most ancient community of the prehistoric Greeks by the classical writers.

There is no place in Cyprus, except Nea Paphos, which presents on the surface of the soil so large a quantity of debris. Hundreds of small mounds mark where ordinary dwelling houses once stood ; the larger ones we may conclude are the debris of public buildings or palaces.

The tombs and other antiquities laid bare half a century ago have since been covered over and rendered invisible. They were ransacked over and over again by different parties of explorers, some of whom took the trouble to elaborately disprove the statements of Di Cesnola in 1885, but without doing him very much discredit.

" Travelling due west from the ruins of Amathus or Palæo-Limassol, after a ride of five hours, mostly through a fertile and well irrigated plain, shaded by caroub and olive trees, in which are situated the large town of Limassol and the small picturesque villages of Kolossi and Episcopi, we reach the western shores of Cyprus, where once existed the royal city of Curium.

" Built like an eagle's nest, on the summit of a rocky elevation, 300 feet above sea-level, and almost inaccessible on three sides, the city must have defied in former days all foes, and her inhabitants must have enjoyed from that eminence, with the fine bay stretching away from the foot of the mountain, the lovely scenery which still presents itself on every side.

" At a short distance one would take this rock for the walls of a huge mediæval castle in ruins, but if the traveller coming from Episcopi approach it nearer, he will be surprised at the patience, labour, and ingenuity of the people, who, having selected that excellent spot for their habitation, forced the gigantic rock to take the shape they wished, and that too with the poor tools at their command of which traces are still visible. The rock is of common calcareous sandstone, and has been cut on the east and south sides into a quite perpendicular face."

Then follows the description of the famous treasure chambers beneath a site on which some granite columns were lying, the description which has been discredited by investigators of a later period.

"The city of Curium had three entrances, one on the south, one on the west, and a third on the north, near the present road to Paphos; the first and second are still visible. The southern entrance, a square opening hewn in the rock, is 56 feet wide. A flight of steps led up to the gate, bridge, or whatever else closed the entrance, which is still marked by the fragment of a column standing on its original base. Entering the city from this southern gateway, and walking a few minutes in a north-easterly direction, one meets with the ruins of a semi-circular structure, 720 feet in circumference, probably those of a theatre.

"Following the traces of the aqueduct north of Curium, always amongst very thick bushes from which start flocks of partridges and francolins, I reached the ruins of the temple of Apollo Hylates, this locality being called at the present day by the inhabitants of the neighbouring village Apellon. Its ancient name was Hyle. The town itself, some debris of which are seen a little east of the temple, appears to have been insignificant.

"The mass of stones on the ground shews that the temple had been a magnificent edifice. It probably faced the sea, from which it is only a thousand yards distant, and was entirely surrounded by a forest. It was 79 feet in length, and 32 in width. Its columns in white marble and bluish granite are lying scattered in every direction. The largest measure 3 feet 2 inches in diameter; the next in size 2 feet; and the smallest 16 inches. Portions of the latter stand on their bases.

"At this point the view from the west is imposing in the extreme. Rising abruptly from the sea is the promontory, spoken of by Strabo, from whence, he says, those who touched the altar of Apollo with their hands were precipitated into the sea. What meaning may have been behind this we do not know. Engel thinks it must have been as an act of atonement for bloodshed that persons were hurled from the rock. He points out that the worship of Apollo here was particularly that of a 'purifying god,' and remarks that Cephalos, who was the first to leap from the Leucadian rock to purify himself from the blood of Procris, was connected with the mythology of Cyprus." Di Cesnola "Cyprus," pp. 295-343.

The ruins of the temple of Hyle are situated on an eminence in the midst of "bush" land uncultivated for ages, within a mile of the coast and about a mile and a half from the site of Curium. It is most easily approached by driving along the high road from Limassol to Paphos as far as the tenth milestone and from thence following a "bee-line" due south through the scrub (there are no foot-paths) for about a mile. As no conspicuous landmark survives to attract the visitor's attention from a distance the place

is a little difficult to find, especially as the few shepherds in this deserted region rarely understand the object of the visitor's enquiries.

Like most ancient sites in Cyprus this site of the temple presents an immense area of stone-chippings, the refuse left behind by the generations of stone robbers who have broken up the large masonry for convenience of transport on camels and donkeys to the sea-shore. As a consequence the majority of the columns, and all the walls, steps, platforms, etc., have disappeared, but sufficient indications remain for a certain amount of restoration on paper of the building. The evidences of the temple consist of a considerable number of complete sections of columns and a few capitals belonging to the columns, but no trace of any part of the trabeation or cornice, except one fragment to be mentioned presently.

The general plan of the site as far as can be discovered without a full investigation by removal of the mounds of debris, suggests that a natural cavern—recalling the cave of Hyle in Greece was the original shrine. This cavern faces south-east and seems to be connected in some way with a passage in the rocks (probably a natural fissure, the surface of the ground in the neighbourhood betraying lines of subsidence parallel with the coast) running east and west, which in some places can be traced by the falling in of the surface rock. Both the cavern and the passage are now choked up with earth and rubbish, and seem never to have been touched by the hand of the treasure seeker; at the entrance of the cave there appears to have been some sort of structural frontispiece or doorway. Amongst the rubbish blocking this entrance are fragments of a late form of cornice and a few column drums of 1ft. 8ins. diameter, fragments which appear to belong to some small edifice or monument which may have stood over the cavern beneath. A mutilated circular pedestal for a statue or altar about 2 feet diameter lies in the same place. No trace of a capital remains to give a further identification of the matter.

The emplacement of the principal temple is evidently about 100 yards to the north-west of the cavern. The prostrate columns lie in sectional drums of exactly 2 feet diameter but of very various lengths some portions measuring as much as 7 feet, others 4ft. 6 ins. and the majority about 3 feet; the average would appear to have been 4ft. 6ins. Entasis is hardly perceptible although the columns must have tapered upwards to the underside of the capitals which are 1ft. 10ins. diameter. The capitals identified with the columns are of the small moulding character common in colonial Greek work, such for instance as at the little Doric temple of Cori near Rome. The abacus is of a very usual proportion, the echinus is very small but well formed, and springs from a quirked ogee moulding above the apophyge instead of the more usual fillets of the Doric style: the survival of an early type is therefore indicated.

On the site of the temple there are two varieties of capitals very nearly alike : one as above described, the other fitting to a column of 1ft. 8ins. diameter and with mouldings of the usual Parthenon profile, *i.e.*, an echinus above two fillets of rather broad proportion and the usual apophyge. The presence of these two types of capitals, apparently displaying the characteristics of two different periods in Greek art in the same building is of course suggestive of a restoration or addition, unless there may have been a second series of columns used in the interior of the temple.

One fragment only of the architrave or trabeation seems to survive, measuring 1ft. 5in. wide ; it appears of course too small to have formed any part of the cornice over the columns, and in all probability may have been the top of the cella wall ; it is moulded on both sides, shewing that it was intended to be seen from underneath, or from both sides.

The building was entirely of the local limestone which appears to have withstood the weathering of untold centuries in a most remarkable manner ; the edges of blocks and mouldings are still clear and uninjured.

Dr. Ross's "Journey in Cyprus, 1852," (Cobham's translation) gives a good description of this site of Apollo's temple :—"They call these (ruins) 'στὸν Ἀπελλᾶν or 'στὸν Ἀπόλλω, I found here plain drums of pillars, 50-70cm. in diameter and Doric capitals with two very broad and flat bands, and a little higher the remains of a large building, with inscriptions on bases of the Ptolemaic Era. The great ruins of the temple proper lie somewhat more to the west. On its southern side is a large cistern underground. On the same side one can trace for some distance the foundation of the walls of the temple court. These foundations are preserved on the north side also : the whole peribolos seems to have included four or five other smaller buildings. I came upon several fragments of round and square bases, but no more inscriptions, nor was a single bit of sculpture to be found."

The base of a corner pier of some kind of peribolos or enclosure, which is moulded in a late Roman style resembling similar work at Salamis, remains near the entrance to the cavern.

A number of small buildings of architectural character can still be traced amongst the fragments on the site.

According to some theories the original site of Curium was at or around the temple of Apollo Hylates a short distance to the north-west of the present ruins. These theories however rest chiefly on a statement by Stephen of Byzantium (*c.* 500 A.D.) The worship of Apollo Hylates at Curium appears to be older than the IVth century B.C. according to the numismatist Head (see also Hogarth's "Devia," p. 26) but no exact date can be attributed to this possibly earliest effort at colonization of the Hellenic race.

Excavations on the site of Curium by the British Museum in 1895 apparently confirm the statement of Strabo that the city had originally been founded by a colony from Argos. Towards the end of the VIth century B.C. the city must have been transferred to the site now known as the Acropolis, from a low hill on the east of the modern Episcopi, which appears to have been the original Argive or Mykenæan foundation. In a valley to the north of the Acropolis the site of a temple was brought to light supposed to have been dedicated to Demeter and Kore.

The civilization of the Mycænean or late Minoan Age was overthrown by comparatively barbarous central Europeans in the centuries between 1500–1000 B.C. These invaders acquired much of the civilization of the conquered race, and imparted at the same time a new and vigorous element towards a mutual development. Argos appears to have become the principal community of the Peloponessus at the time of the so-called Dorian or northern conquest of southern Greece, and from hence vigorous colonies were sent out to the seaboard and islands of the Mediterranean which are now only remembered by the stupendous ruined temples of Sicily, Pæstum, or Ægina. It is evident that these Dorian Argives were the principal builders in the ancient Greek or “Doric style.” The term “Doric style” means the ancient art: prior to the introduction of the Ionic style into Greece from Asia Minor there was but one architectural style used in all the regions and colonies of the Greek world, in its earlier forms very reminiscent of Egypt, where indeed much Greek Doric architecture may still be traced.

The “Ionic,” or *later* style of Greek art, imported from the East shortly before the time of Alexander the Great, is naturally the prevailing style of the Greek remains in Cyprus. Such architectural fragments as have found their way into the Cyprus Museum are almost without exception in the later styles. It is therefore of great interest to identify the presence of a genuine “Doric” or *ancient* Greek temple at Curium, proving this to be an early Greek settlement of a period whilst the Doric style was still in vogue in the ancient world. The temple was evidently very small in scale, but the type of its details was of the most ancient kind, and may possibly represent the importation from Argos of a very remote age.

Greek architecture is the religious art of a primitive race inhabiting the borderland between Europe and Asia, and displaying peculiar characteristics evidently borrowed from other lands. The peripteral Doric temple which is its chief exponent is clearly derived in idea and construction from the mightier prototypes of Luxor, and the general proportions of the Doric column with its capital, and cornice, and its entasis and flutings is entirely reminiscent of Egypt. What appears to us now as a settled and perfected system resulted from much tentative effort in the earlier prehistoric times, and much of the earlier Greek art is exceedingly

uncouth and barbarous. Only in the later Doric period and under the influence of the Ionic style of the IVth century does Greek art and architecture attain its perfection.\*

The scanty traces of important classic temples at Curium and possibly at Khrysorrogiatissa (*vide p.* ) are apparently the only remains of Greek architecture in the Doric style hitherto identified in Cyprus. The strongly marked characteristics of the style distinguish these two settlements from the other ancient sites in the island such as Chytroi, Kitium, Amathus or Idalium.

In speaking of the original temple at Hylæ in Greece Pausanias says :—" There is a place called Hylæ, and in it is a cavern sacred to Apollo, which from its magnitude does not demand much admiration ; but the statue within the cavern is very ancient, and imparts strength in every undertaking. Hence men that are sacred to Apollo leap from precipices and lofty rocks without sustaining any injury, and having torn up trees of a prodigious altitude by the roots, carry them with ease through the narrowest roads." This seems another version of the story that human beings accused of profanely touching the altar of Apollo were hurled to destruction from a neighbouring cliff.

This curious tradition of earlier times seems paraphrased in the Christian legend of Philoneides, a supposed Bishop of Curium, who is said to have suffered martyrdom in the Diocletian persecution. The legend states that in order to escape his fate he voluntarily threw himself off the cliffs and was killed. Two men passing by the place of his suicide, shortly after, were led to the spot where the body lay by the apparition of a naked man with a crown on his head and a palm branch in one hand beckoning them. They

\* A few of the great Greek Temples (conjectural dates) with the names of their Architects (*vide* Polybius, Diodorus, and others) illustrating the above remarks :—

## SICILY.

Temple of the Acropolis, Selinunte	..	650 B.C.	One of the most ancient.
„ Minerva, Syracuse	..	550	„ Now a Cathedral.
„ Agrigentum	..	500	„ Several temples.
„ „ (Great Temple)	..	480	„ Largest ever built.
„ Segesta	..	450	„ Best preserved.
„ Selinunte	..	425	„ Second largest ever built.

## ITALY.

Temple of Paestum	..	..	Very uncertain date.
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## GREECE.

Temple of the Hecatopedon (the original Parthenon) Athens	..	560 B.C.	Peisistratus ?
Temple of Apollo, Delphi	..	550	„ Spintharus of Corinth.
„ the Parthenon, Athens	..	454	„ Ictinus and Callicrates.
„ the Thesium, Athens	..	450	„ History unknown.
„ Zeus, Olympia	..	450	„ Decorated by Pheidias.
„ Apollo, Bassae	..	430	„ Ictinus.
„ the Heraeon of Argos	..	423	„ Eupolemos of Argos.

## Temples of the Ionic Style (originating in Asia Minor).

Temple of Diana, Ephesus	..	350 B.C.	Dinocrates of Alexandria.
„ the Erectheium, Athens	..	350	„ (or possibly 400 B.C.)
„ Athena Nike, Athens	..	350	„ History unknown.
Mausoleum of Halicarnassus	..	350	„ Phyleus and Satyrus.

placed the remains in a sack and cast them into the sea, from whence they were thrown on shore again, and eventually buried by the Christians.

Curium possibly survived as a place of some importance into Roman times: it is mentioned in the apocryphal "Acts of S. Barnabas" as visited by John Mark, and others engaged in the evangelization of Cyprus.

Stefano di Lusignano gives the old story of "Curias, città regale, temporanea delle altre, al tempo delli nove Re: et questa é appresso alla marina, discosta da Arsenoe tre leghe. Fu edificato da gli Argivi, quando regnauano in Cipro, avanti che fusse fabricata Paffo vecchia, circa gli anni del mondo 3600..... Non si dimanda piu Curias: ma il Casale Piscopio, il quale é dé primi di Cipro. Fa piu de mille fuochi, et é abbondante d'ogni cosa, et particolarmente di bombace, et di zuccaro. Ha ancora un castello, il quale é forte per una batteria di mano, ma hora dentrovi tengono li bombaci e li zuccari. Ha oltra di cio dell acque assai, correnti, et é pieno di giardini.....di limoni, aranci, cedri, et mirti, et altri odoriferi arbuscelli, che rendono (come dice l'Ariosto) alli marinari viandanti una soavita amena, che par che veramente siano città, et luoghi dedicati alla Venere Dea della bellezza, e dei piaceri." This glowing description of what Strabo calls "the starting place of the western course, aiming at Rhodes" gives some idea of its charms in mediæval times.

"Outside the wall of Curium, on the north amid thick caroub scrub, is the ruined wall of the Hippodrome, the greatest length of which is 1,296 feet by. 84 feet in width, but, with the exception of this wall, now of unequal height, no fragments or architectural remains are here discoverable. A little farther to the north of Curium among marshes and brushwood are the ruins of the great temple of Apollo Hylates..... The white sea cliffs near Curium are very precipitous and imposing; a little beyond the site of Apollo's Temple is the steep promontory from which such persons as had dared to touch his altar were hurled into the sea." Mrs. Lewis, p. 98.

To the north of the carriage road to Paphos is the hamlet of *Sotira* with a small church dedicated to the B.V.M. and in its neighbourhood one or two rustic chapels in ruins, one of which is dedicated to Ay. Athanasios. The road leads by some elaborate zig-zags across the Symvoulou Stream to the Moslem village of *Paramali* which marks the limits of the Bishoprics of Kitium and Paphos, and near which lies a Roman milestone of granite inscribed in honour of the Emperor Iovian.

*Evdhimou*.—The mediæval village, formerly the centre of the nahieh or barony of the same name and at one time a fief of Jean d'Ibelin, Count of Jaffa, is now but a small Moslem hamlet picturesquely situated on the side of a deep valley. The mosque is a modern building perched upon a jutting spur of the hill with a square tower-like minaret, 50 years old. One or two ruined churches



are in the neighbourhood, one of which dedicated to Ay. Mavrikios is possibly mediæval. Higher up the valley is a small hamlet of *Prastio* (a corruption of the Italian "Prati"=fields) with a rustic church of the B.V.M. over a spring.

Continuing by the high road, a ruined chapel dedicated to Ay. Mercurios is passed on the south. SS. Mercurios and Mavrikios, or Maurice, were two of the forty-five martyrs of Nicopolis, under the Emperor Licinius.

*Kaloyenata*.—An insignificant hamlet with a rustic chapel, beyond which, up a wide valley are the two Moslem villages of *Plataniskia* and *Ay. Thomas*.

*Anoyira*.—An ancient village with a Byzantine church dedicated to St. Barbara containing some interesting frescos, and a chapel of St. Michael with the unusual feature of a sun-dial. South of the village are the remains of an important monastery, the church of which is completely ruined, known as *Stavros Monastery*. Not far from Stavros Monastery is the ruin of what appears to have been a small classic temple, known as the "palace of the queen."

*Pissouri*.—Supposed to be named from its pine trees which produce the Πίσσα or pitch. "The important village of Pissouri crowns a steep, tree clad hill, and is, as far as situation goes, a very strong place, though it shews no signs of antiquity. Its position involves a strenuous scramble to the last inch." (Mrs. Lewis, p. 101.)

Passing Pissouri on its eminence, the high road enters a deep valley and then gains a higher plateau by zig-zags at the base of which is a small church of St. George, intact but deserted. On the higher level is a scattered hamlet known as *Ay. Yeorgios* or *Lakkos tou Frankou*, where there is a small mediæval church built without any architectural detail, and consequently not very easy to identify with any particular date. It is a simple monotholos with a semi-circular apse and within on the north side there is an arched canopy which at one time covered a founder's tomb. From its appearance, and from the name of the place it seems probable that this was originally a Latin or Seigneurial chapel of a "casale." North-east of Lakkos tou Frankou is the village of *Alektora*, an ancient site with remains of several churches, and the rustic chapel of St. Constantine. Still farther in the same direction is the rustic chapel of St. Kassianos. These two chapels commemorate two of the German Saints of Cyprus. After passing Lakkos tou Frankou, "on a hill, from which one sees the plain of Paphos, are some pillars and other remains of antiquity. Then the road turns down to the shore, to the mouth of the river which comes from the back of old Paphos, perhaps the Bocaros." (Dr. Ross, Chap. VI.)

The place above described by Dr. Ross on his journey in the year 1852, is perhaps the same (near the 86th milestone) as was explored in 1910 by Dr. Zahn of Berlin under the name of the Randidi site, where a number of Cypriot syllabic inscriptions (not

yet deciphered) and some vestiges of a prehistoric temple and necropolis have been found. These inscriptions are now in the Museum at Nicosia. The architectural remains referred to by Dr. Ross have entirely disappeared.

Before Kouklia (the Paphos temple site) is reached the imposing river valley of the Kha is passed which has on its north bank a district called Oritæa, a vast tract of uninhabited forest land. Here is a rustic chapel called the *Ekklesia Oritou*, and nearer Kouklia the two small monasteries of *St. George* and *Sina*. The last, which is a building of some antiquity, is the property of Mount Sinai Monastery in Arabia.

*The Valley of the Dhiarrizos River.*—The important stream now known by the name Dhiarrizos is in all probability the same which was called "Bocaros" by the ancients. It is one of the few streams in the island which retains a certain amount of water in its bed during the greater part of the year. It was known to Dr. Ross as the Ποταμός τῶν Κουκλιῶν, "on which the village of Nikouklia stands in charming surroundings. Here is a quite deserted Metochi or Convent-farm belonging to Mount Sinai, and 8,000 to 9,000 scalas of land, much water, two mills, with sufficient olive and mulberry trees.

"For half an hour we rode up the pretty river bed under planes, willows and alders to the little village of Susiu. Then we struck to the right over a high steep bank, and through a thicket of wild olive and caroub trees to a ruined church. All round in the under-wood are the remains of a village or convent of Frankish date. On the rocky wall which closes this valley on the east is a small grotto hewn in the soft stone, and adorned with the remains of Christian paintings. This is the Enkleistron."

*Nikoklia.*—The village church dedicated to Ay. Demetrios has been rebuilt and there are no traces of any interesting antiquity about the place, although it is supposed to preserve the name of Νικοκλής, common in the Cinyrad Dynasty of Paphos.

*Souskiou (Sousu)*, and *Phasoula*, with a church of the Panayia, and an ancient, little known acropolis described in Journ. American Orient. Soc., 1883. It is known in folk-lore as "Castle of the Queen," and amongst its ruins the shepherds hold a festival on Easter Day. *Mammonia*, with a church of the Panayia, an insignificant hamlet. *Ay. Yeorgios* and *Marona* are Moslem settlements. In the Souskiou valley are possibly traces of the ancient water supply of the Paphos temple.

*Prastion*, a scattered hamlet with a small rustic church, near which to the south is the monastery of Ay. Sava, a small building of the usual uninteresting modern description. *Mousere*, a small modern hamlet little more than a chiftlik, with a chapel attached, dedicated to St. Sava, the famous Cappadocian hermit, the founder of monasteries in the reign of Theodosius II.

*Trakhypedoula* (Trashibeoula), possesses a modern church of Ay. Kharalambos, but the village appears to be not older than the

**Turkish Occupation.** Kharalambos or Kharalampes is a favorite name in Cyprus: Ay. Kharalambes was martyred in A.D. 198, a victim of the general persecution under the Emperor Severus.

Continuing up the valley of the Dhiarrizos a region dotted over with small rustic chapels of the mediæval type is reached, but the villages on the eastern side such as *Kithasi* (Giaz), *Yerovasa*, and *Kedares* (Giares), are inhabited chiefly by Moslems.

*Prætori*, an insignificant hamlet or chiftlik, *Philousa*, with small chapels of Ay. Marina and Ay. Nikolaos, *Arminou*, with churches of Ay. Marina and the Stavros, *Mesana*, with a church of Ay. Tychikos, (this rare dedication commemorates a disciple of S. Paul who was a deacon of Paphos), and *Salamiou*, with its church of St. George, are situated on the western side of the valley. In the midst of these villages close to the stream is situated a rustic church dedicated to St. George, *Κωμύων*.

The small village and rural churches of a district such as this upper river valley are mediæval in style if not actually built in the middle ages. Their architectural features are few and simple, and the mural paintings with which their interiors were decorated are their chief interest.

In visiting the region of the Kelokethara Nahieh, a new carriage road between Platres and Nikoklia may be taken advantage of. It passes down the valley of the Dhiarrizos River, and affords views of some of the finest scenery in the island.

Regaining the high road from Kouklia to Paphos, the hamlet of *Mandria* with its neighbouring Holy Spring (Ay. Vresis) is passed on the left. Here Hogarth investigated traces of an ancient classic site as he describes in "*Devia*," p. 42.

*Timi*.—A village with a modern church of St. Irene built somewhat like an ancient one, with a central dome, and a domed narthex. Close by is the scattered hamlet of *Anarita*, famous for small cheeses, with its rustic chapels of St. Marina and St. Onouphrios. Onouphrios was an Egyptian hermit of the Vth century. Here Hogarth found some ancient remains in 1887.

*Akhelia* (Aschella, Chelia, Acheglia, etc.).—A deserted village with a large XVIIIth century monotholos church dedicated to St. George from whence the iconostasis and pulpit of elaborate XVIIIth century carving were carried off to London for sale a few years ago but realised only a trifling sum. Within the village is also a completely ruined Byzantine church of small size, where a tombstone has been found with a mediæval coat of arms, on a shield a lion passant.

*Akhelia* or *Aschella*=*Eschelle*=*Scala*, was the centre of one of the Hospitallers' sugar estates in this district. On the neighbouring coast is a large quarry with a curious arched entrance cut in the rock, known as Ay. Evresis or Irkona. The Moullia rocks, off this coast, near *Akhelia* (or *Eschelle*) are evidently so named from some *mouillage* of the middle ages, where vessels came to anchor in connection with the *scala* or landing place.

From Akhelia a carriage road leads off the main high road between Limassol and Paphos to Kelokethara the capital of the nahieh or secondary district of the same name which is situated on the flank of an eminence 2,500 feet high called Gounaros.

*Ay. Varvara.*—An insignificant modern village with a church dedicated to St. Barbara, on the Ezuza River. The road passes through hilly country into another valley—that of the Xero River—and to the south is situated the small Moslem hamlet of *Phinikas*, which takes its name from the important mediæval fief of the Templars called the Commandery of “Finicha” situated in this region. At a later time the possessions of the Hospitallers, embracing the former Templar property, were known as the “Little Commandery” or the “Commendaria de la Fenique et de la Noyère” a name derived from the two villages now known as *Phinika* and *Anoyira*. Nothing of a monumental kind seems to survive in these localities from the mediæval epoch. Near *Phinika* a Bronze Age necropolis and remains of a settlement were found in 1883.

*Kholetria* and *Nata* are insignificant Christian villages with many rustic chapels in their neighbourhood of the invariable type, and in the usual condition of decay and neglect. In the last named village is a small church dedicated to St. Nicholas possessing an elaborately carved iconostasis and icon-stands of the XVIIIth century. It is referred to by W. Turner in 1815 as a “Venetian building.”

*Stavrokono*, and *Kelokethara* (*Jeløjara*), are Moslem villages; the latter was until recently an entirely Moslem community, like several of the administrative centres of the Turkish *nahiehs*, but a church of St. George has recently been built in the village.

The three hamlets of *Ay. Marina*, with a church containing a fine iconostasion, *Pendalia*, and *Phalia* are small and chiefly inhabited by Moslems. *Pendalia* possesses a chapel of St. George and there is an appearance of antiquity about the place which suggests an ancient site. *Phalia* is a curious village of people who have been credited with a gypsy origin: they certainly seemed different in character and costume from their neighbours some few years back.

*Kato Panayia*, *Pitargou*, and *Moronero* are Moslem hamlets.

A return to the high road may be made by crossing the valley of the Xero River at a point marked by the ruins of a large monastery named *Sinti*. Here is a ruined church on a large scale possibly of mediæval Byzantine date.

*Amargeti.*—A village situated on the ridge dividing the Ezuza River from the neighbouring Xero. Its church is dedicated to the B.V.M. Ζωοδόχος Πηγὴ. Here on the western side of the modern village Mr. Hogarth excavated an interesting temple site in 1887. Like most Cypriot shrines of the classic period the temple of Apollo at *Amargeti* must have consisted of a mere mud walled enclosure, for no trace of any building seems to have come to light. An abundant store of broken statuettes and doves of

soft stone and terra cotta rewarded the explorers, but the type of art was of the most rustic character and of but little individual interest. The general character of the remains and the few inscriptions found pointed to this having been a shrine of one or two divinities where Apollo as the healer, under the adjective name "Melanthius," was worshipped. The numerous fragments of statues and emblems found in the valley were of too rustic a quality to afford any precise idea as to date. Mr. Hogarth gives a very bad character to the inhabitants of the village of Amargeti whom he describes as the worst even in the Paphos District. The name "Amariette," probably referring to this place occurs in the mediæval records; it has been supposed that the original form of the name would be "Marguette" or "Mariette." It was in the Bailliage Chrysocho.

*Eledhiou* (St. Irene) and *Axylou* are two Moslem hamlets without interest.

*Episkopi* on the Ezusa River (not to be confounded with the better known village of this name near Limassol) possesses two churches, now rebuilt, dedicated to St. Hilarion and the Archangel Michael respectively. Ruins of an ancient settlement—probably Roman—give an interest to this village, and amongst these remains may be traced an important aqueduct. Mr. Hogarth suggests that the altar of Apollo Myrtates, now at Marathunda, may have been found here. This *Episkopi* was known in the middle ages as "*Episcopi Cordechu*" and formed part of the Domain Royal.

To the north of Kelokethara stretches an extensive region of mountainous country with a sparse population—the region of the higher *massif* of the Troödos range. Numerous villages and small hamlets are scattered over the district, but few of the names by which they are known at the present day occur on the XVIth century maps. On the south-west of the Muti Kophinou, which rises to a height of nearly 3,000 feet are the three insignificant Moslem hamlets of *Ay. Theodoros*, *Ay. Ioannis*, and *Malounda*.

*Vretzia*, a tiny hamlet, and *Galataria*, although inhabited by Moslems at the present day may be ancient—the latter (with an old church of B.V.M. Galatoussa) perhaps appears on the old maps as "*Galatin*." *Kilinia*, *Ay. Photios*, and *Statos*, are Christian hamlets, but contain nothing of interest, the last-named possessing two modern churches dedicated to *Ay. Varvara*, and *Ayii Zenobius* and *Zenobia*, respectively. The Saints *Zenobius* and *Zenobia* were brother and sister, and to their memory was dedicated a monastery of the VIth century in Constantinople. *Photios* was a martyr at Nicomedia in the Diocletian persecution. A ruined chapel of *Ay. Prodomos*, to the east of *Ay. Photios*, marks an ancient village site with some curious pierced stones.

*Lapethiou* is an uninteresting Moslem village, but near the ruined chapel of *Ay. Paraskeve* are traces of an ancient settlement.

*Khrysorrogiatissa Monastery.*—Two sites are marked on the Ordnance Map under this name, the northern of these is properly speaking the monastery, the southern being a Metochi or Chiftlik which belongs to the Monastery of Kykko. They both stand in a very uninhabited region. "Chrysorroyiatissa, situated in the diocese of Paphos and Nahieh of Kelokedara, lies a short distance to the south of the village of Panayia upon Mount Roia, at a height of 3,768 feet above the sea. It is said to have been erected about the middle of the XIIth century, its founder being a monk named Ignatios and was formerly one of the most celebrated in the island. Through various causes it became so dilapidated as to require to be almost entirely rebuilt. The work of restoration took place about 1770, under the supervision of Panaretos, Bishop of Paphos. It now forms one of the residences of the diocesan, and is lucky in possessing a miracle working icon of the Theotokos." (Hackett "History of the Church of Cyprus," p. 554.)

The foundation of Khrysorrogiatissa Monastery is ancient. The picture painted by St. Luke preserved within the church found its way to Isauria, and on the breaking out of the eiconoclastic wars it was thrown into the sea by a woman and drifted across the strait to Cyprus. As it lay on the beach a monk, Ignatius, directed to it by a vision, bore it into the mountain of Roia, where his companions built for it a shrine, the germ of the present monastery. "It follows that the authorities (if any) on which this is based placed the foundation of Chrysorroyiatissa in the middle of the VIIIth century, for the mention of the *Εκονομαχία* and Isauria probably contains a reference to Leo the Iconoclast (717-741). If this be true (and there seems no reason why it should not be so) Chrysorroyiatissa is by far the oldest of the great monasteries of Cyprus, the foundation of Kykko falling in 1092, that of Neophytos at the very end of the XIth century, and that of Machæras in 1200. Architecturally the buildings present no points of interest. They are grouped irregularly about the church, and have evidently grown by accretion. The church has the usual gilt iconostasis, and beautiful silver hanging lamps and censers; in the gallery at the west end is kept a library, which I searched thoroughly without finding anything better than an illuminated MS. of the Gospels looking not earlier than the XIVth century.... On the whole Chrysorroyiatissa lacks interest: it has less of the dignity of an ancient foundation than Kykko, and less life than Machæras; though it excels both in the natural advantages of climate, water, and scenery," ("Devia," p. 37). The church within the monastery closely resembles the Archbishop's Chapel of St. John Bibi in Nicosia, it seems to be without any architectural character or interest.

"The Panayia Mountain, the culminating point of all the Paphos ranges is sanctified at this day by the presence of Chrysorrogiatissa, the second monastery in Cyprus on its northern slopes, a few hundred feet only below the *Ἀετοκρημνος*, as its flat cliff-girt

summit is called. It must have been sanctified in former days by the Temple of Hera, which appears to have existed a mile to the south of the monastery on a site now covered by the church and quadrangle of Ayia Moni, a beautiful little metochi of the greater foundation of Kykko. [This is also "Kryssorrogia-tissa" on the map.] Two inscriptions in the Cypriote character were found among the foundations of the church when it was in process of restoration in 1885, and, with a third in ordinary Greek, were built into the west wall on either hand of the doorway." ("Devia," p. 31.)

The principal inscription appears to refer to a certain King Nicocles, probably the chieftain who was dethroned by Ptolemy Lagus in 310 B.C.

"In the neighbourhood I found other traces of the temple, whose ruins probably lie buried beneath the monastery buildings . . . . . The importance of this shrine may be inferred from the royal dedications, and the size of the columns. It was situated in one of the most favoured spots of Cyprus: the cliffs of the 'Αετόκρημνος close round it in a half moon, averting every wind but the west, and from their feet gushes a perennial spring, famous throughout the district for its purity; as it flows down its course is marked by orchards and olive groves, and the flowering shrubs gave forth a scent overpoweringly sweet on the June evening on which I first rode into this happy valley.

"The ascription to Hera is of great interest in a part of the island devoted to Aphrodite. So essentially Hellenic a goddess must have come late to Cyprus, and perhaps this temple was only erected in the IVth century B.C. by this King Nicocles, whose name appears in all the inscriptions; even Apollo ought to be her senior in the island, for the settlement of Curium gives a definite period, and reason for his introduction, and, as I have conjectured, his easy assimilation with Asiatic divinities would tend to spread his cult." ("Devia," p. 35.)

As a nature deity, or the 'Queen of Heaven' Hera is identified with the archaic Greece of Argos and Mycenae, where she occupied the place of Athena amongst the Athenians. A temple of Hera would doubtless be in the Doric style of the Vth or IVth century B.C. as suggested by Mr. Hogarth, and with the neighbouring shrine of Apollo Hylates at Curium (*vide* p. 381) constituted perhaps the only examples of much importance in that form of art discoverable in Cyprus.

From the dimensions and appearance of the drums of columns and other architectural details built into the modern church of Ay. Moni it is evident that a temple of classic European character once existed on the site. The columns were of two sizes, measuring in width 2ft. 2ins. and 1ft. 9ins. in diameter.\* The presence of

\* As elsewhere in Cyprus the architectural details surviving from the classic temple are not sufficient to give an idea of its style or whether it was of the early Doric or of the later Greco-Roman art.

fragments of columns of two different dimensions is a peculiarity which suggests similarity with the Doric temple of Hyle near Curium.

*Ay. Nicolaos*.—Here there is a curious example of the double church of mediæval type apparently shared between the Orthodox and Latins. The Latin half is now in ruins, and there is a large cross carved on the dividing wall. The church seems to have been dedicated to the Archangel. The village is now entirely Moslem.

*Pano Panayia*, *Asproyia*, and *Mamoundali*, are three stone built villages, inhabited by Moslems. *Asproyia* occurs on the ancient map as "*Aspreia*," and has therefore some claim to antiquity. Numerous small churches, mostly in ruins, are to be found in the neighbourhood of these villages and *Khrysorrogia*tissa Monastery, shewing perhaps that at one time the district was inhabited by a larger number of Christians than at present. The monks of the monastery state that they lost their ancient properties in this region at the time of the Greek revolution (1821). *Pano Panayia*, although a Moslem village, possesses a church of St. Sergius; it is supposed to be the "*Casal Nostra Donna*" of the chronicles. (*De Mas Latrie*.)

*Khoulou* ("a large and rascally village," "*Devia*," p. 39); *Lemona*, with a church of St. Michael; possess nothing of any archæological value. *Kourdaka* is a Moslem hamlet.

*Marathounda*.—In a volcanic looking valley, lies the Christian village which at one time has been of a much larger size. Within its former bounds are the ruins of several small churches. The principal village church is dedicated to St. George, and here Mr. Hogarth discovered a small limestone altar inscribed in half inch letters of the Ptolemaic period to Apollo Myrtates, "Apollo of the Myrtle." "The close connection of trees and plants with the Greek divinities is well known, and several were often associated with a single god, for example the ivy and vine with Dionysus, and the myrtle, apple, poppy and rose, with Aphrodite.... The healing powers ascribed to Apollo would account for the bestowal of such epithets as *melanthios* and *myrtates*, if they are really derived from the *melanthium* (a poppy, *nigella sativa*), and myrtle. The virtues of the former and of its oil are set forth by Dioscorides (iii., 92; i, 46); it appears to have been accounted potent against an amazing variety of disorders, such as headache, toothache, the itch, eye complaints, tumours, worms, spider bites, difficulty of breathing, and affections of the urinary organs. It seems probable then that the Cyprian Apollo was essentially the physician. - His cult in the island was not very important; beside the villages of *Marathounda* and *Amargetti*, we hear of it in ancient times at *Tembrus*, *Erystheia*, and *Amamassus*, obscure townships probably in the neighbourhood of Curium, and of course at Curium itself the fountain head of the worship." ("*Devia*," p. 25.)



*Konia*, with a church of St. James' Ἀδελφοθέου, *Ay. Marinoudha*, with its church of *Ay. Marina*, and *Koloni*, are small Christian hamlets without interest. *Konia* may be the "Coni" of the ancient maps.

*Kouklia and site of the Temple of Aphrodite*.—Dr. Ludwig Ross the German traveller of sixty years ago, gives an excellent description of the site of the Temple of Venus before any modern attempt at its excavation had taken place:—"With intense interest and expectation I approached the temple of the goddess. The path swerves to the right up the low hills and brings one in a quarter of an hour to *Kouklia* (*Palai-Paphos*). But the site on which Phœnicians once established the throne of the Paphian goddess is now of sad aspect, a bare hill shoulder with a few ruins, a mediæval tower and a wretched village. Near the church are a few bases of statues, but walled in so that their possible inscriptions are illegible. The importance of the ruins of the supposed shrine of the Phœnician Aphrodite has been greatly over-rated by earlier travellers: from their actual condition few conclusions can be drawn. All attempts to reconstruct the plan of the temple by comparison with the well-known Cypriot coins on which it is figured seem to me to rest on no solid ground. The blocks which compose the wall which is assumed to be the back wall of the *cella* are of gigantic size, each of them is 2m. 11cm. high, 4m. 80cm. long, and 78cm. thick, of soft sandstone somewhat blackened on the exposed side: on the inner surface they have notches and holes where the tools have gripped them as they were set in position; one sees just the same thing in the Sicilian temples."

The very accurate description of the site by Dr. Ross holds good at the present day, and the subsequent investigations, and the scientific exploration by the members of the Hellenic Society and others have not added very largely to our knowledge of the building. Its plan was to some extent traced with accuracy, but only the later or Roman rebuilding of perhaps a portion of the shrine was completely identified.

An exhaustive list of quotations from classical authorities on the subject will be found in Vol. IX. (1888) of the *Journal of the Hellenic Society*.

The site of this ancient town and famous religious centre with its temple is known at the present day as *Kouklia*, a word of uncertain origin, and spelt in various chronicles, *Couvoucles*, *Covucho*, *Conuelia*, etc. Enlart adopts the form "Covocle," Mr. Hogarth suggests its etymology from *Nikoklia*, a common Greek place-name. A small modern village covers the northern portion of the area, and at the southern extremity of the flat-topped eminence stand the ruins of a mediæval villa, now used as the buildings of a chiftlik or farm-house.

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\* Menardos in "*Ῥήγαινα*" p. 134 tries to prove that "*Kouklia*" is derived from a Greek word of uncertain date: *Κιόσκια* or *Palatia æstiva*—hence the two or three *Kouklia*s in the neighbourhood of principal ancient towns of the island.

According to the classical legend, Paphos with its temple of Aphrodite was founded by a certain Cinyras, whose descendants retained a priestly and regal authority over the community for a long period. This priestly office survived until the Roman Occupation of Cyprus, when the Roman Senate offered to continue it to Ptolemy whom they dispossessed of the island. The earliest detailed account of the shrine occurs in Tacitus History II., 2, who gives the legend of Aphrodite landing on the adjacent shore "foam-borne" and of the origin of the cult as understood in his day (A.D. 100). He also goes into particulars of the religious ritual and services then in use.

It has been suggested that the remarkable wall of stone blocks on the western side of the south court may have formed part of the traditional mausoleum of the Cinyrad family.

Aphrodite, the goddess of love and fertility, was represented under the form or simulacrum of a conical stone, which was preserved in an uncovered court or enclosure. The court seems to have been provided with chambers at the sides, and perhaps cloisters surrounding it. Here it may be well to bear in mind that Cypriot temples and shrines bore no resemblance to the classic temples which we associate with the advanced civilization of ancient Greece and Rome. No *cella* surrounded by elegant colonnades and surmounted with sculptures on frieze and pediment, graced the primitive religious monuments of the Phœnician countries. On the contrary, the artistic element is chiefly remarkable by its absence. A Cypriot shrine was usually a kind of garden enclosure within which was a strange collection of votive offerings, chiefly in the form of statues standing erect, of all dimensions, and of the different types of humanity visiting the shrine. In no case, however, is there an instance of any really artistic production being discovered or preserved. The later examples are deplorable attempts at Roman figure sculpture, whilst the earlier specimens are much more interesting, in that they represent the Eastern Art of Assyria or Egypt, and are frequently of a superior taste in consequence. It is thought that these votive offerings were still more numerous in wood, which would account for a singular appearance amongst the stone examples of being cut out of planks of wood rather than blocks of stone, reminiscent of the modern Orthodox icons.

In 1887, the Hellenic Society of London undertook a thorough examination and exploration of the sites and their discoveries are embodied in the report in Vol. IX. of their Journal (1888). It will be seen from a plan of the shrines then laid bare that they had been very much modified by Roman alterations, presumably in the time of Augustus.

On the coins of Caracalla, Trajan, Domitian and Vespasian occur representations of the temple as reconstructed by the Romans, but unfortunately this is the only record remaining. The representations of buildings on coins are always unsatis-

factory and usually misleading. In the present case it is clearly quite impossible to make anything out of such a representation, and the impression is more that of a Buddhist gateway than of any Roman monument we are acquainted with. Any attempt to restore in imagination the appearance of the shrine as it stood in the first century seems hopeless, such traces as exist upon the site are too scanty, and afford nothing for comparison with the still less intelligible representation on the coins.\*

One object gained by the very exhaustive exploration of the site by the Hellenic Society students was the satisfaction of knowing that before the Roman period the famous Aphrodite *temenos* did not materially differ in style or arrangement from other Cypriot and Phœnician temples, nor does it appear to have yielded any object of greater artistic or historic value.

The temple enclosures of ancient Cyprus demand fuller investigation. The still little known archaeology of the Levant mainland has not provided many instances for comparison: the story of Jacob's Stone in Bethel is supposed to represent the similar idea of consulting a divine oracle and setting up a memorial or statue of the devotee's visit to the shrine. The *temenos* or temple enclosure of Cyprus must have presented a most fantastic appearance crowded with statues of various styles and ages and of all shapes and sizes from miniature figurines up to colossal monstrosities executed without art or any sense of human proportion.

As a corroboration of the more modern theories about the planning and use of Phœnician and Semitic temples, such as that of Solomon at Jerusalem, the dimly perceptible traces of the Paphian shrine are of a certain interest. The court of votive offerings, the different altars of incense, burnt offerings, etc., are clearly of a similar character.

It will be seen from the plan published by the Hellenic Society that the original temple (shewn in outline) was an enclosure of the irregular un-symmetrical character beloved by the Cypriot builder even of the present day. The greater part, if not the whole of this primitive enclosure, must have been pulled down to make room for the Roman building which took its place. The architectural history and remains of the temple discovered by the Hellenic Society in 1887, amounts in detail to the following facts, summarised from the report on the subject published in the "Journal" Vol. IX., 1888. The remains consist of a basement of walls of polygonal blocks, mostly of massive proportions, brought to a fairly even face, and with a carefully wrought and levelled upper bed, on which rest a series of magnificent rectangular blocks, the largest of which measures about 7ft.  $\times$  15ft.  $\times$  3ft. The stones both of the basement and upper parts of the wall are pierced with holes for the purpose of hauling them; the larger stones have

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\* It must also be doubted whether the temple shown on the Imperial coins is the original shrine at the modern Kouklia, or as would seem more probable, the Roman temple at the Roman port of Paphos (*vide infra*).

two holes but some of the smaller ones in the basement are pierced with a single hole only. There only remains one distinct evidence of a doorway on the whole site. These wall-bases appear to have belonged to a large enclosure and to the earliest structures on the site. It does not seem that this enclosure was divided in any way, but it probably formed an early shrine on the site with a few chambers or cloisters at the sides.

Within the enclosure above described the Romans erected certain buildings of the architectural character we associate with the period, but of their use and appearance we can form no real idea from the scanty indications on the site or from the Roman coins which bear a representation (?) of the temple. Although the general plan and arrangement of the *temenos* enclosure is certainly Phœnician—resembling the description of Solomon's Temple in Jerusalem—there is unfortunately no trace remaining of any architectural or sculptural details which would serve to fix a date upon the remains. We have no certain evidence to tell us when the temple was first built, but its foundation must go back to a very remote period. Tacitus and Pausanias in their descriptions refer to long out-of-date legends, the most credible of which is that Aphrodite was first worshipped by the Assyrians and after them by the Paphians and the Phœnicians of Ascalon, from whom the cult spread to Cythera. We cannot indeed trace the worship of Aphrodite in Greece to a time before it was recognised in Paphos as its chief centre.

The ritual use, and arrangements of the temple are as much a matter of conjecture as any other part of its history. The interior of the great court had been dug up and its ancient condition obliterated before the scientific exploration by the Hellenic Society in 1887. As a consequence we can never know anything about its altars, or the mysterious sacred cone referred to by the chroniclers of the classic age. The outline of the *temenos* or temple enclosure measures about 400ft. by about 230ft. Some of the earlier masonry of the enclosure wall is curiously drafted on three sides only, the fourth was intended to be cut, along with the rough surface of the stones, to the wall line after the stones were set in position, a method of masoncraft noticeable also at Baalbek.

*The Road from Paphos to Nea-Paphos.*—The explorers of 1887 refer to the road of communication between the temple and the port by which the worshippers would probably approach in great processions on important occasions. This road probably survives in the form of the modern high-road along the sea-shore. From this road the pilgrims would enter by the portico or *stoa* on the south side into an outer court—resembling the outer court of Solomon's Temple; from this *stoa*, a flight of steps must have led up to the central hall, which is raised three feet above the *stoa*, and from this point access could be gained to the open court or the various chambers.

*Mediæval Remains.*—The village of Kouklia which is partly built over the site of the famous Aphrodite Temple is certainly an ancient settlement of humanity in these parts, but the only traces of any great antiquity consist in underground chambers or cisterns under certain of the houses which were noticed, but not explored by the Hellenic Society's agents in 1887.

The modern village is of the usual crude brick description with here and there a fragment of some ancient building used up for purposes for which it was never intended. The village churches, of no architectural pretensions, are known by the names of the "Evangelist Luke" and "Chrysopolitissa" or "Katholiki." The latter stands within a small but ruined cloister with a picturesque approach, and many inscribed stones from the temple are built up into its walls. Interior replastered. Some ruins of other churches are traceable, but their dedications are long since forgotten. Turner (1812) says "this was a considerable town under the Venetians, but now filled with ruined houses (30 inhabited) and churches."

It would appear that at some unrecorded period an Orthodox monastery occupied the site, this may have been contemporary with the building of the adjoining Lusignan chateau.

*Chateau de Covocle* (Kouklia).—Under the Lusignans the ancient site of the Aphrodite Temple was constituted a centre for a royal domain, to which was attached a sugar manufactory. The manor house formed, according to M. Enlart's investigations, three sides of a square surrounding an esplanade, which on such an elevation admits of an extensive view over the surrounding country. The eastern wing of the building still stands, but in a perilous condition, and is reminiscent of such a structure as the royal lodging at Hilarion Castle or the remains at Potamia. It is about 100ft. in length and consists of a lower vaulted storey, and of an upper storey once covered by a wooden roof of which some of the beams still survive. The outside staircase leads directly from the courtyard up to this upper hall. The other two sides of the enclosure are completely ruined and from their traces would seem to have been of much later date. There is a striking resemblance between the two mediæval "villas" or manor-houses of Covocle and Potamia in the general appearance of the ruins, and in the plan of thus surrounding a large court-yard with two-storied buildings.

*Yeroskipos.*—"The name being evidently a survival of the ancient 'Hieroskepiss,' 'Sacred Garden,' the well-known garden of Venus, who in Cyprus, as well as in Athens, was regarded as a goddess of springtime and flowers. There is a large cave which seems to have been artificially scooped out of the rock, through which a spring makes its way, and after filling the cavern as a reservoir overflows and forms a little rivulet sufficient to water the neighbouring fields. This is known as the 'Bath of Aphrodite.' I must say he would be obdurate indeed to the charms of nature who would not be captivated by the great beauty of the spot.

The ground generally slopes gently towards the sea, cut into large plateaux or terraces, surrounded by a thick grove of olive trees many centuries old. In close proximity to Ieroskipos are a number of rock-cut tombs, all opened long ago, but no vestiges of buildings are visible." (Di Cesnola "*Cyprus*," p. 218.)

The village of Hieroskipos which is large and straggling contains one very interesting Byzantine church, dedicated to Ay. Paraskeve. The original building remains intact at the east end, consisting of a cross plan covered with five domes, and a small chapel at the south-east corner of the same construction and covered with a dome. The church has been enlarged in the XIXth century by the addition of a nave and aisles at the west end. The building is of the most rustic simplicity, and the domes shew on the outside in a very clumsy form, and there is nothing of an architectural character. At the same time there is a picturesque and venerable appearance about the eastern part which probably dates from the earlier middle ages.

The little chapel at the south-east corner of the church is an interesting feature. It may possibly have served as a chantry chapel as there is an ancient ruined tomb built into it on the outside. Such a feature in an Orthodox church is evidently an imitation of the contemporary Latin usage. This chapel, to which the modern villagers assign neither meaning nor name, is abandoned to neglect as a dust-hole and cut off from the rest of the church.

Remains of a small Roman temple once occupying the site lie around the church, and on its north side two columns still stand erect half buried in the earth. These columns are as usual about 2ft. in diameter.

Rudolph von Suchen in his "*De Terra Sancta*" c. 1340, describes Paphos in his time as the principal city of Cyprus, although completely ruined. The vineyard of Engadi is apparently located in a curious manner in its neighbourhood, although the particulars of its description are scarcely intelligible. "In this same province of Paphos is the vineyard of Engadi: its like is nowhere found. It is situated in a very high mountain, and measures two miles in length and in breadth, girt on all sides by a lofty rock and a wall; on one side it has a very narrow entrance, and within it is quite level. In this vineyard grow vines and clusters of many different kinds, some of which produce grapes of the bigness of plums, others small grapes like peas, others again grapes without stones, or grapes in shape like an acorn, all transparent, and many other kinds are seen therein. It belonged to the Templars, and more than a hundred Saracen captives were daily therein, whose only task was to clean and watch that vineyard, and indeed I have heard from many of experience that God had made no fairer or nobler ornament under the sun for the use of men. And so we read of it in the '*Song of Songs*,' my beloved is unto me as a cluster of Cyprus in the vineyard of Engadi." Strassburg Edit., 1468. In the edition of Von Suchen published by Neumann,

1884, a more condensed reference is made to the *Ortus Engadi*. "Et licet ista vinca major sit omnibus, tamen in aliis locis nobiles vinee inveniuntur, de quibus in canticis: *botrus Cypri*." The Engaddi referred to in Ecclus. XXIV., 14, is generally identified by modern biblical students with the spring on the shores of the Dead Sea known in Arabic as *Ain gedi* or the "fountain of the kid."

Wilhelm von Boldensele, 1333, also refers to this location of Engaddi in Cyprus in his "Hodæporicon":—"From Rhodes I went on to Cyprus. This island is rich in excellent wine, whence the bride in the Song compares the bridegroom to a cluster of Cyprus in the vineyards of Engaddi. These vineyards are in Cyprus, near the city of Nicomosa, and are called to-day by the inhabitants Engaddia."

In lamenting the murder of King Peter I. (1368), Philippe de Maizières, his chancellor, speaks of the king under the curious title of "le roy des vignes de l'Angady, le noble lyon." What the meaning of this strange title may have been under the circumstances is not apparent. It is interesting to find that this royal domain, on the Turkish conquest, was apportioned to the revenues of the reigning Sultana, and that a certain Sultana of Chinese origin converted it into a *wakf*.

## XXVIII. PAPHOS.

The western part of Cyprus is archæologically interesting for two reasons: here Ægean civilization was first planted in the island during the classical and prehistoric periods, and in later ages it is evident that the Latin or western dominations of Romans, Lusignans, or Venetians, had but little influence in moulding the character of the local monuments of an historical kind. On this account the traces of early Greek colonies and the surviving folk-lore of Byzantine times is of considerable importance.

*Nea-Paphos*.—There are two references in the works of Cicero, probably to Nea-Paphos. One belongs to B.C. 47, and begins a letter to the then Quæstor of Cyprus, C. Sextilius Rufus "Omnes tibi commendo Cyprios, sed magi Paphios" *ad. Div.*, XIII., 48.

Although Paphos is mentioned in the Acts of the Apostles, no names of early Bishops are preserved, nor are there any references in the martyrologies of ancient Christianity, with the exception of the martyrdom of Tychicus, the companion of St. Paul at Paphos on April 29th. Jerome in his "Vita Hilarionis" speaks of Paphos as one of the famous cities of Cyprus, reduced to ruins by frequent earthquakes.

The ruins of Roman Paphos have been often described. Pococke and other travellers of the last three centuries have left long and elaborate accounts of what existed in their days.

Mr. Hogarth's account of their condition in 1888 is the most interesting, although every year there is a tendency for such things to change with modernising alterations.

"The line of the (city) wall may be picked out at intervals along the eastern side of the town, turning westwards at last on a high bluff which still carries remains of masonry, and running straight down to the harbour a little to the north of the church of St. George. Within the city the most interesting remains are those of the northern breakwater formed like the wall of a rough cemented core, and faced with massive blocks clamped together with metal . . . . Two hundred yards to the north has been hollowed out in the earth a very small amphitheatre, whose arena is not more than 250 feet in circumference: no trace of its stone or marble seating is visible. The same is true of a small theatre in the hill-side south of the lighthouse, and not far from the '40 columns.' In this portion of the site the lines of two streets are visible, one leading from the amphitheatre, and the other from the harbour, and converging at a circular ruin, perhaps that of a fountain, where a marble cupid of Græco-Roman workmanship was found a few years ago.

"The northern half of the site is not built over but presents a hillocky waste of stone squared and unsquared, granite shafts, fragments of marble mosaic and concrete, and miscellaneous débris of a late period. The southern half is covered by modern buildings and enclosures, out of which rise the ruins of a large building, probably a church of the Lusignan epoch, on the north of the new road, and in the vaults under this structure a number of stone escutcheons have been found, certain of which are now built into a bath at Ktima." ("Devia," p. 8.)

Mr. Hogarth makes a mistake in supposing the church of St. George near the "columns of St. Paul" to be ancient. The columns to which the Apostle is supposed to have been bound are those of a great Roman temple, but possibly not in their original position. The south-east angle of this temple's peribolus wall is perhaps to be traced under the fences of the modern enclosure (*vide infra*, Byzantine Churches).

"A second temple seems to have stood where the easternmost church on the site, Ay. Antonios, now lies in ruins: and about the tiny churches of Ay. Marina, and Phaneromene to the north and indeed over all the space between that and Ay. Georgios is a network of massive foundations, shewing that a large suburb existed outside the wall on this side. . . .

"The tombs are for the most part on the north and west of the city. . . . but so thorough has been the search for treasure in past ages that it would probably be impossible to find a single unripped tomb, nor has any tradition of the character of the spoil survived." ("Devia," p. 8.)

On the west side the city wall may be traced by actual remains or by cuttings in the rock levels for nearly its whole length. On



the face towards the north-west bay of the sea are traces of gateways with rock-cut steps supposed to have formed sally ports into the water—if, as must also be supposed, the present marshy ground of the coast was once below the water level.

A mound known to the natives as “hill of the 40 columns” on the north-west side of the harbour is composed of the debris of some important ancient temple, built in the Roman manner on an artificial elevation. Within the mound appear to be chambers and galleries of a very massive character, choked with earth. Certain large granite columns lying about have formed parts of the superstructure. This interesting mound reminiscent of the Syrian temple sites, may possibly prove to be another example of the very curious method of construction used by the Romans at Baalbek in the age of the Antonines. During the middle ages the Roman temple would probably be turned into a fortress, hence the mass of debris under which it is now buried.

“The allusions of ancient authors to this city will be found in Engel (Vol. I., p. 140) and the Dictionary of Classical Geography. The frequent uncertainty as to which Paphos is intended makes it impossible to be sure as to the features of the port town. Strabo tells us that it had a harbour and *ἱερὰ εἰς κατεσκευασμένα*, and one of the latter was in all probability dedicated to Aphrodite. Tradition points at this day to a mound close to the north-west side of the harbour as the site of such a temple; at a rough estimate its summit measures 200 feet from north to south by 250 feet east to west: fragments of about 20 monolithic columns of grey granite, 22 inches in diameter, lie on the surface, protrude from the sides or are built into fences hard by, and from these native exaggeration has given to the mound the name *Σαράντα Κολόνες*. No other remains lie above the surface, but three holes have been sunk into the mound whereby massive foundations and substructures have been exposed; that on the south reveals a vaulted chamber 12 feet high, the southern wall of which has fallen away: to the east of this a narrow stairway runs down from the surface of the mound to a doorway choked with earth; a massive wall can be traced for some feet further, the retaining wall being also visible on the east of the mound, . . . and there is evidently a labyrinth of staircases, vaults, and passages underlying the whole mound, and awaiting a persevering explorer.” (“Devia,” p. 5.)

Remains of two other Roman temples appear to exist at the “Columns of St. Paul,” and around the chapel of St. Antonio east of the city wall, where was originally a suburb of the Roman town. All these temples would have been in the usual Corinthian or Composite style of the Roman Empire after the time of Christ.

From the Vth to the XIVth centuries, Paphos (Baffe, Vafe, Paphous) seems to have remained in oblivion. Ludolph von Suchen (*circa* 1350) is the first mediæval writer to allude to Paphos and its ancient temple, and the “Ydolum Veneris.” Bernard

von Breidenbach, Canon of Mainz (whose tomb still stands in the south transept of his cathedral), speaks of visiting the ruins of "Baffa" in 1487, and of his impressions of its ruin and desolation.\*

Bartholomew Salignaco, a pilgrim of the XVth century, speaks of Paphos as completely ruined in his time, and of numerous churches also in ruins. He refers to the cave of the seven Maccabees and their mother, a strange identification of the tombs mentioned in 1 Macc. XIII., 27-30. This oddly surviving mention of a seven-chambered cave at Paphos—whether the old or the new site—has not yet been explained. It occurs in many of the pilgrim books of the later middle ages under different qualifications, either as the cave of the seven sleepers, seven virgins, etc., and at the present day there exists at Palaipaphos a seven-chambered tomb now known as the *σπήλαιον τῆς ῥήγινας*.

The "seven sleepers" was a curious fable of the middle ages taking its rise from a misapprehension of the words "They fell asleep in the Lord." The saints usually referred to were seven noble youths of Ephesus who in the Decian persecution fled for safety to a cave of Mount Celion where they fell into a trance enduring for 250 years, according to the legend. They eventually died, and their remains were transported to Marseilles, where a large stone sarcophagus is still shewn as their last resting-place in the church of St. Victor. The legend of the "seven sleepers" is introduced into the Koran. The legend has become localised in Cyprus, and passed current in the later middle ages in the usual mysterious manner. Jaques le Saige mentions "*L'église Sainct Nicollay, qui y est, et est le lieu ou les sept dormans furent si longuement dormans.*" André Thevet (*circa* 1575) mentions the chapel, "called by the vulgar 'the seven sleepers.' Of these seven sleepers the simple folk tell a thousand stories. . . . This chapel is between the town of Paphos, now mostly ruined, and the tower near the sea on the top of which can still be seen the arms of Savoy carved in white marble." Fynes Moryson (Fellow of Peterhouse, Cambridge, 1584) also mentions the "cave wherein they faigne the seven sleepers to have slept, I know not how many hundred years."

The cave was still a show place in 1615 when de Beauveau visited Paphos. M. Enlart suggests that the cavern may have fallen in which was known by this name in the middle ages, he thinks it existed on the north-west side of the town site.

Van Bruyn (1683) mentions "a fort on the sea-shore, under which vessels moor, to get the protection of its guns. The old castle is on a hill close by, a mere ruin."

*Gothic Churches of Paphos.*—M. Camille Enlart in his exhaustive account of the Gothic and Renaissance Art of Cyprus has devoted several pages to the ruins which litter the site of Nea-Paphos.

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\* Felix Faber (1480) speaks of Paphos as "no longer a city, but a miserable village built over ruins; on this account the harbour too is abandoned, and ships only enter it when forced to do so, as was our fate."

Beyond mere ruins, in the last stage of demolition, little remains above ground. Beneath the surface may exist the debris of ancient buildings of various epochs which would afford details of interest, but as far as can be seen, the site has been subjected to repeated devastations which have literally not left one stone upon another. A mere fragment of the smallest dimensions still survives of the church which M. Enlart identifies as the cathedral of Paphos. This is apparently the south angle of the west end which retains the lower stones of a vaulting rib starting from a moulded corbel. The type of work is very similar to that of the Franciscan Church, Famagusta. To judge from this fragment and from a few details of moulding, etc., the monument was evidently an example of the careful workmanship of the early XIVth century, with its elegant and well considered mouldings.

The last Latin Bishop of Paphos was Francesco Contarini, who acted with so much heroism at the siege of Nicosia, and who was cruelly murdered by the Turks on the taking of the city. According to the report to the Venetian Signory by the Proveditore, Bernardo Sagredo, this prelate restored the cathedral at a great cost which he defrayed himself.

Another of the ancient churches identified by M. Enlart is the Franciscan, but this is a mere plan, and no vestige of its construction or details remains. It is in fact a mere site covered with debris, adjoining the famous columns of the Roman temple. To judge by such traces as remain of its plan this would be a building of the later Gothic style, such as St. George of the Greeks, Famagusta. Its chief historical interest lies in the fact of its having probably been built in commemoration of the flagellation of SS. Paul and Barnabas, which according to the legend took place between the columns of the Roman portico. Although the plan of this building appears of a later date, the Franciscan Order was established in Paphos before 1350.

A mosque reduced to a condition, hardly distinguishable from the heaps of ruins surrounding it, possesses a few carved details from some church, possibly of the early XIVth century.

*Byzantine Churches.*—A small cruciform church dedicated to Ay. Yeorghios (or perhaps Ay. Pavlos) is built on the site of the "S. Paul's columns." It is of the rudest construction and of very uncertain age, and is entirely devoid of any architectural character. Amongst the heaps of debris, a few very small native chapels exist, known by such names as Ay. Antonios, Panayia, Chrysopolitissa, Panayia Theoskepastos, Ay. Yeorghios and Ay. Solomonis. This latter is one of the numerous caves and Roman tombs which have been used as shrines at various periods. It is also known at the present day as the Tomb of the Macabees, and consists of a very deep cutting in the rock—the atrium of a Roman tomb—with underground chambers at the sides. The atrium is partly occupied by a stairway leading down, and the eastern chamber, at one time a church, retains the remains of a stone iconostasis.

The place is filthy and squalid to a degree but is carefully preserved with a surrounding wall and a locked door. Ay. Agapitikos, (or possibly Agapius, a martyr of Gaza in Palestine), is a small rustic chapel on the road between Nea-Paphos and Ktima.

The church of Παναγία Θεοσκέπαστη takes its name from the idea that once upon a time the B.V.M. protected the town of Paphos from an Arab invasion by causing the presence of a thick black fog. Hence the name of "Covering Madonna." Her icon in the church was formerly considered one of St. Luke's seventy masterpieces. Lying loose in the churchyard of this little monastery is a small and early gravestone of considerable interest, provenance unknown, with the following inscription:—

ICI . GIST . BERNART . / LE . FIS . DE . SIRE .  
IORG / E . LESCIVAM . DES . A / LEMANS . QVI .  
MORUT . E / NLAN . DE . NOSTRE . SE / IGNOR .  
IHV . CRIST . M.CC. / XXXXVII . LE . PREM / IER .  
JOR . DEL . . . . IS . DE / . DELIER . Q . DIEV . ENA . /  
LARME.

Perhaps this is the same church as Ay. Moni, where according to Kyprianos was preserved the cope presented by the B.V.M. to St. Nicholas of Myra at the Nicene Council.

In 1888 Mr. Hogarth found the following inscription (loose) lying in St. George's Church, Paphos:—

+ . ICI . GIST . HARIOR (?) / BEDOVIN . E . SON .  
PE / RE . S . P . DE . BEDOVIN / QVE . DIEVS .  
AIT . LARME.

The immense area of ruins of Paphos which is covered not only with Roman and mediæval fragments, but with all that has gone to make up a settlement during the Byzantine period, and perhaps a part of the Turkish Occupation, has never been explored in any scientific manner. Mr. P'Anson in 1880 dug away the earth from the bases of one Roman temple with the idea of seeing if they were *in situ*, but does not seem to have satisfied himself on that point (*vide* "Journal" of R.I.B.A., 1883). Traces of a theatre or hippodrome remain on the western side of the ruined town.

The extensive necropolis of Paphos which is sometimes known by the name of "Palæo Castro," extends to the north along the coast. Numerous fine tombs of Roman date with *atriæ* and colonnaded entrances decorated with simple architectural details are noticeable—they are cut in the rock and have in some cases served in after ages as Christian chapels, as for instance, that of the "Seven Sleepers." There are more than 100 of these rock-hewn sepulchres of importance. They have been enthusiastically described by William Turner in 1815 and by Dr. Ross in 1845.

These very interesting tombs have been described and illustrated in an article in "Archæologia" for 1915, by the

present writer. One of these excavations in which the rock walls are decorated in a curious manner with representations of Greek altars or the ends of sarcophagi, is shewn in a photographic illustration on p. 223 of "*Au Pays d'Aphrodite*" by Deschamps, Paris, 1898.

*The Ports of Paphos.*—The present little port of Paphos, now much ruined, doubtless served as the landing-place for pilgrims, and the community in general, during the Roman period of Paphian history, at an earlier time it is supposed the landing-place for the great temple of Palai-Paphos would be nearer the hill on which the shrine and city stood. At no great distance from Kouklia near the sea-shore stand two large and very ancient monoliths with curious long rectangular openings, like windows, in the middle of each. The stones must be some 15 feet in height, including the portion underground. Their use or meaning still remains undecided. Conjectures have been made that they formed part of a very ancient temple enclosure, or that they may have belonged to some building connected with the ancient port, supposed to have existed at this point. In a large hollow close to these mysterious monoliths many fragments of some building, with drums of columns, and a large marble altar were also found. These great stones are used by the villagers for the sort of magical purposes to which such objects frequently lend themselves. Children are passed through the holes for the usual imaginary cure of ailments. Dr. Guillemard and Mr. Hogarth seem convinced that these monoliths are connected with ancient mills or oil presses, and similar stones have been found in numerous other parts of the island.

The port of Nea-Paphos, or the Baffo of the middle ages, is of indeterminate age. The sea-wall is much ruined and has not been touched in the way of repair since probably the XIIIth or XIVth centuries. The small block-house fort which defends the port is apparently of Turkish construction—dated 1589—but it may be a rebuilding of a more ancient fortification. The port of Nea-Paphos was dredged for purposes of facilitating modern commerce in 1910.

*Ktima.*—The village which now forms the centre and capital of the Paphos District came into existence, probably, as a sanatorium for the town of Paphos which in the middle ages seems to have been considered extremely unhealthy. Pedro Tafur, the Catalan traveller, who visited Paphos in 1420, speaks of having removed from the town, by command of the king, to a neighbouring high ground on account of the unhealthiness of the port, where he rested in the house of Diego Thenorio an esquire of Castile. This is perhaps the first mention of Ktima. The village became of greater importance after the Turkish Occupation, and its present appearance is completely modern. It possesses two or three churches which are without architectural or archæological interest of any kind.

*Ay. Theodoros.*—This is the Metropolis or residence of the Bishop of Paphos, both church and monastery are of the usual XIXth century type, somewhat picturesque, dated 1782.

*Ay. Kendeas.*—A small ancient building without architectural character. For some account of St. Kendeas see p. 229.

*Ay. Prodromos.*—A small chapel within a private garden, restored of recent years, but of no architectural importance.

The mosque of Ktima is supposed to contain within its structure fragments of a Christian church dedicated to St. Sofia. At the time of Ali Bey's visit to Cyprus (in 1806) Ktima was a mere mass of ruins covering a large area.

The neighbourhood of Ktima and Paphos is full of the singular folk-lore of Cyprus. The mysterious "queen" who always figures in the popular fairy tales is supposed to have lived in this part of the world. This mysterious personage does not seem to be clearly identified with Venus as might be expected, perhaps the goddess of love and depravity had been too completely banished by the early Christians to allow of her reappearance in recent centuries. The "queen" is represented as the heroine of adventures difficult to comprehend or to follow. She is pursued by twin brothers named the "Diene," from whom she escapes into caves, as a rule, and hence the numerous "queen's caves" in the island, and the very incomprehensible place-name "Petra-tou-Diene. On the sea-shore west of Ktima is a "Petra-tou-Diene, in other words the high rock remaining from the quarrying of the surface is thus named, and the classic tombs with pillared courts close by are the tombs or caves of the "queen," across which she and the twin brothers pelt each other with stones.

Mr. Hogarth sums up the character of the Paphos district in the following words:—

"The poverty and barbarism of the modern Paphiti are due therefore not to the niggardliness of the soil, but to isolation from other parts of the island where communication is easy and whither civilization and commerce have been attracted since the middle ages.

"The great extent of the ruins of New Paphos itself speaks of its former greatness; to the south the richest of Aphrodite's shrines (according to Pausanias) attracted pilgrims from all parts of the Mediterranean; in the north lay Arsinoë, a place of much wealth if we may judge from the character of its lately discovered necropolis; and inland are many relics of better times, contrasting markedly with the poverty-stricken villages of to-day." ("Devia," p. 6.)

## XXIX. PAPHOS TO POLI AND SOLI.

"Between New Paphos and Cape Drepano lies a fertile strip of coastland, abounding in villages, and destitute only of anti-  
quities." ("Devia," p. 10.)

On the main road are the uninteresting modern villages of *Khlorakas* or *Florakas*, *Lemba* and *Kissonerga*. The last-named has a church dedicated to the "Transfiguration." *Anavargos*, *Armou* with chapel of St. Barbara, and *Mesa Khorion* are modern hamlets. Menardos in his "Toponymikon" ventures to derive *Anavargos* from the family of Novara.

*Emba* is an ancient village shewn on the old maps and possesses a large ancient church of Byzantine character dedicated to the Panayia.

*Tremithousa* has two old churches, one in the village dedicated to Ay. Reginos, and a chapel of St. George at a short distance to the south. The adjacent village of *Mesoyi* has a church of the Panayia, but none of these buildings have any particular interest. These two villages are picturesquely situated on the cliff-like highland over which the road leads to the Poli Valley.

To the west of the main road lies the village of *Tala* with a church of the Panayia. This is the village at the entrance of the Ay. Neophytos Valley by which the usual approach to the famous monastery of Enclystra was made. The name *Tala* may be a corruption of the Italian family patronymic D'Avila.

*Ay. Neophytos* or *Enclystra* monastery was founded at the close of the XIIth century, contemporaneously with the establishment of Frank rule in the island. The early history of the monastery is well known owing to the publication of records of its original constitution in "Archæologia," Vol. XLVII., 1881 (the *Τοπική Διαθήκη*).

In addition to his famous ritual ordinance *Neophytos* of *Enclystra* wrote several other works, amongst which is a history of the English conquest of Cyprus by Richard I. In this he states that instead of the English Occupation of the island being a feat of arms, as represented in most of the European chronicles, the advent of King Richard was hailed by the natives of Cyprus with joy. (*Vide De Mas Latrie "Histoire,"* II., 21.)

"The present monastery buildings are situated in a little paradise of running water and deep groves of olive, pomegranate, and lemon-trees, immediately to the south of the cave in which the saint first took refuge. The latter carved by *Neophytos* himself, into a dwelling room and a small chapel, is still the goal of pious pilgrimage: and except for the frescoes which have been daubed over walls and roof, remains much as its first tenant left it. In the little room 11ft. by 8ft. are his coffin-shaped bed (into which the faithful sick still climb, and turn round thrice) a little rock-cut table and seat, and over the latter a modern cupboard filled with the skulls of the hermit's earliest followers.... A door leads into the tiny sanctuary divided by a rock screen from the rest of the little chapel, the whole being 30ft. long by 11ft. broad. The roof is covered with late frescoes, the most gorgeous marking the spot where the saint upheld the falling rock with his hand. A modern porch and staircase of masonry are built on to the face of the cliff, whereby the faithful may approach the holy spot,

and a second small cave has been hollowed out to the right, perhaps by one of the saint's disciples. At the foot of the cliff rises a holy spring, where tradition has it that the Virgin appeared to Neophytos." ("Devia," p. 21.)

The monastery stands on one side of a narrow gorge in the low hills which run parallel with the western coast of the island. This gorge was formerly approached by a mule track from the village of Tala, but a new road has recently been formed between Ktima and the monastery by way of the high road from Poli to Paphos. This new road stops on the side of the gorge opposite the monastery from which a singularly picturesque view is obtained as the visitor crosses a streamlet and climbs up the rocks on which the buildings are situated. The cloisters of the monastery are first entered and the otherwise inaccessible hermitage caves are to be found at the end of a path which leads beyond the buildings.

The church of the monastery is an imposing and well built edifice, almost mediæval in style, and consisting of three aisles covered by barrel vaults supported by nave arcades of round columns, three on each side, crowned by Byzantine capitals of curious thin acanthus foliage fairly well executed. Over the centre of the nave is the traditional dome carried on a high drum as at Morfu. At the west end is a narthex which seems to have been thrown open to the church at a later period. The interior has evidently been entirely painted, but only some decayed figures of saints, and a colossal Theotokos in the eastern apse, and the whole of the ceiling decorations of the north aisle now survive. The style of painting is of the ordinary rustic description and of little interest. The iconostasis is of the common modern character, but there are a few remains of an older type of woodwork, a canopy over the table of Prothesis for example.

There are three caves forming the hermitage, all in a line, with a platform in front of them which is evidently of very modern construction, approached by a flight of stairs. The central cave of the three, supposed to be the living room of the saint, is a chamber about ten feet square with a recess on one side in which is the bed—like a large stone manger. Close to the bed is a small table formed out of a slab of stone which is regarded as the writing desk of the saint, in a cupboard in the cave are preserved a few skulls of former occupants of the hermitage. On either side of this central chamber is a cave about 20ft. by 10ft. very roughly formed into a chapel but only that on the west side is now in use with its minute iconostasion, etc. The interiors have been painted but have been completely ruined. On the outside of the disused chapel are the remains of a mediæval doorway with the chevron ornament, this appears to have been the shrine of the middle ages subsequently abandoned for the chapel now in use, which probably dates from the same period as the buildings of the monastery. Traces of other caves or



hermitages are in the same rockface in this place, where possibly followers of St. Neophytos may have lived; the neighbouring spring and surrounding trees give an air of great beauty to the spot.

The extensive monastic buildings surrounding the church have a picturesque and imposing appearance; some portions may be of a certain antiquity, but it would be difficult to identify any particular part with the middle ages. The buildings appear to have been completely rebuilt on the ancient foundations at the same time as the church.

The monastery of Enclustra has of late years become a summer resort for the Paphiti.

The road from Ktima to Poli has several branches embracing a considerable area of country but the Akamas Peninsula can only be visited by mule path. The main or more direct road after traversing the lower levels for a short distance mounts abruptly into a hilly region near a village named *Tsada*. "Ancient tombs have been found at various localities on this ridge . . . a landslip near *Tsada* revealed some poor earth graves." "*Devia*," p. 20. Continuing the main high road a hamlet named *Kyli* is passed and *Stroumbia* (Στρομβοία cone or ball, or the top of the pass,) at the highest point of the pass, which is considered a good resting place for horses midway between Ktima and Poli. *Stroumbia* although a large village and marked clearly on the ancient maps contains absolutely nothing of interest, the village church of St. George having been rebuilt. The villages hereabouts resemble those of Mount Troödos.

*Theletra*, name supposed to be derived from a form of sheepfold (B.V.M. Genethlion), *Yiolou* (on the old maps "*Iolu*"), *Miliou*, *Akourdalia*, and *Loukrounou*, are unimportant hamlets chiefly inhabited by Moslems. Near *Miliou* is a small rebuilt monastery of SS. Anargyri. *Yiolou* was a fief of the Montolif family in the XIVth century. It has been considered a Syrian name in origin, similar to the *Gourri*.

"The little monastery of Agii Anargyri below the village (*Miliou*) has nothing to shew except a hideous iconostasis painted sky blue." ("*Devia*," p. 20.)

*Kritou Terra* (B.V.M. Chrysoeleousa), and *Terra*, sound like Italian names for localities where the famous "*terra d'ombra*" may have been extracted. *Kholi*, with a church of St. Michael; *Tremythousa*; *Evreton*; *Philousa*, with chapels of St. Nicholas and St. Marina; *Meladhia*; *Peristerona*, with chapels of St. Mamas and B.V.M. Chrysolakona; *Melandra*; *Zakharia*; and *Istingo*, are all insignificant Moslem hamlets at the present day in spite of their possessing old rustic chapels of the Orthodox religion. *Melandra* and *Tremithousa* occur on the old maps under the same names; *Evreton* is perhaps "*Evrati*."

Another group of villages of the same uninteresting character embraces: *Goudhi*; *Steni*, with chapel of St. Tryphon; *Ay. Isidoros*;

*Myrmikoph* ; and *Karamoullides*. The last-named evidently takes its name from a black "mollah."

Above *Myrmikoph* is the ruined monastery of *Chrysolakona*, of which nothing remains beyond the shell of a large church with three apses, some traces of a cloister and other buildings.

Monastic institutions of the Orthodox Church tend to become obsolete owing to several reasons, the chief of which is that their endowments are more or less easily appropriated by those whose interest is to allow the buildings to fall into ruin until nothing is left but the chapel, and even that very quickly follows suit. Cyprus is covered with the sites and ruins of monasteries, some of which would appear to have been considerable establishments, which must have existed for a few centuries in certain cases, in others even less than a century, and the disappearance of these presumably once flourishing endowments is often extremely puzzling.

*Lysos* (*Lysi*) is remarkable in possessing an old church, the doorways of which are decorated with panels containing coats of arms, carved in an European manner, one inserted over the north, the other over the south doorway. Each panel contains two shields of arms with well-known Cypriot bearings. In one panel is a plain shield charged p.p.p. dexter, a six-pointed sun, sinister, a plain cross. Side by side is a shield *couché* beneath a helmet with wreath but no crest, charged with a seven-pointed sun. This is doubtless the cognizance repeated twice over of some member of the once powerful family of the Gourri or Urri. The second panel contains two shields side by side, one of which is charged p.p. fess six fleurs-de-lis, three above and three below ; the second shield is charged p.p. fess six crosses patée, three above and three below. The first of these two coats of arms occurs on the tombstone of Dame Alice de Nevilles in the Armenian Church, Nicosia, and elsewhere in Cyprus. These specimens of carving although appearing of a mediæval style are so well preserved as to seem hardly so old as the XVIth century ; they remind one of the similar coat of arms in the church of Omoloyitades near Nicosia. The church is now known as the B.V.M. Γενέθλιζ.

*Khrysokhou* (the village of the goldsmiths ?) with its outlying hamlets *Karamoullides* and *Prodromos*, has been an important Moslem settlement in the past, and two or three mosques with their characteristic plain minarets of the Turkish fashion give a certain air to the place. Water-mills and the usual verdant surroundings of even the smallest perennial watercourse anywhere in Cyprus afford a pleasant landscape in the midst of the wide-reaching valley. Traces of possibly mediæval building may be observed in enclosure walls, etc. (Polis tis *Khrysokhou*, *vide infra*.)

*Pelathousa*, *Kinoussa*, with a still more distant and deserted hamlet of *Ay. Mercurios*, are uninteresting but for the evidences of ancient settlements of copper-miners. "Tombs of the miners have been found near the adits themselves, and others may be

seen on the hill to the west in and about the village of Pelathousa. The vein seems to run southwards for great heaps of slag are to be seen again near Istingo." ("Devia," p. 17.)

Continuing along the coast from Ktima in the direction of the Akamas Peninsula by the new road (in course of formation), *Peyia* (church of the B.V.M. Εἰσόδια), with a neighbouring chiftlik where there is a chapel of the Panayia Zalakiou; *Akoursos*, with a village church of SS. Constantine and Helena; *Kathikas*, with a modern church of the Evangelistria, are passed.

The double village of *Arodhes* (St. Kalandion) is the centre of a small district where Mr. Hogarth found many traces of antiquity, see "Devia," p. 19. The ruined monastery of Ay. Savas has no features of interest.

At a point on the coast north-west of Ktima is a place formerly called "Kapatah" (not shewn on map). This is said by Von Lohr, p. 172, to have been the site of an old Genoese fort with a small harbour attached.

The double village of *Akourdalia* (churches of Chrysoeleousa and St. Panteleimon) is of the same character as the last described. All these hamlets appear to be modern, although "Rodes" as representing Arodhes appears on the old maps, and probably was a fief of the knights of Rhodes after their removal to that island.

The adjacent villages of *Drousia*, with church of St. Epiphanius, and *Inia*, with church of Evangelistria, are marked on the old maps and near them is shewn a place called "Guardia Diurna," which in all probability was a coast-guard station of the XVIth century, and may have occupied a high isolated hill in the vicinity (2,200ft.) still crowned with a small rustic chapel of St. George. From here signals can be seen either at Paphos or Akamas.

*Phasli*.—An insignificant Moslem hamlet. *Androlikou*, a large Christian village where a few traces survive of early Byzantine Art in the village church. An ancient settlement with a necropolis of classic times has been traced here.

*Neokhorion* (St. George).—An insignificant hamlet of this barren uninhabited part of the island. It is also named on the map "Phrankomata," and may have been at one time a mediæval chiftlik. The village church is dedicated to St. George. Although this region is now but thinly inhabited it abounds in ruins of little churches of the usual rustic kind, and their presence is perhaps rather difficult to explain unless we suppose the population in former times to have been of a singularly migratory character, or that they formed the chapels of long forgotten chiftliks or farmsteads: but some are still used for annual "panagiri" or pilgrimages in times of drought or pestilence.

*The Akamas*.—"It is a sterile corner of Cyprus, thickly covered with scrub, abounding in deep gullies, and bold rock formations, the central spine being broken into bold peaks or miniature table mountains; here and there in a tiny valley is a cultivated patch, but nine-tenths of the district produces nothing but game. Its

ancient remains sufficiently prove that the district was once much more thickly inhabited than now. The headland of Drepano is covered with the ruins of a Roman town; no village exists very near it, and the structures seem to have been thrown down by only natural agencies." The church of St. George is early Byzantine with some marble details remaining in its walls, and a marble altar (shaped like an hourglass) also survives. "From this point to the northern extremity of the peninsula, Cape Arnauti, stretches unbroken forest; for thirteen miles there is no human habitation except the huts of salt-watchers on Cape Lara and at Geranisos, and shepherds' refuges here and there on the hills." ("Devia Cypria," p. 13.)

Rounding the point of Cape Arnauti, a desolate region without evidence of former occupation, "we enter a land of classical and mediæval romance; for here according to tradition, was the Fontana Amorosa of Ariosto, and a distinct and far more beautiful *Βρύσις τῶν Ἐρώτων*, where the natives say that Aphrodite wedded Akamas.... Approaching from the sea the traveller follows a rushing stream up a densely wooded ravine, barred at last by sombre cliffs, whose top can scarcely be discerned through the arch of boughs; spreading and shimmering over the slanting face of the rock falls a mountain stream, until near the base the cliff slopes inwards and the water falls from a forest of maidenhair fern in a thousand silver threads to the pool below.

Da limpida fontana tutta quella

Piaggia rigando va un ruscel secondo

Ben si può dir che sia di Vener bella." *Ibid.*, p. 15.

Near the fountain stands a mediæval ruin called Pyrgos, apparently a small cloister, of which only the north side is standing.

Between Ay. Nicolas and Ay. Georgios is a high hill (690ft.) called Sotira Vouno, on the top of which is a two-storied tower known as Pyrgos tis Rigainas. Some traces of wall painting still exist on the walls of the lower storey. "In the immediate neighbourhood of Cape Akamas, between two curiously shaped conical peaks, I discovered the ruins of an ancient town which I do not see mentioned in Strabo, Ptolemy, or other authors. Perhaps they are only the remains of some ancient village of no importance." Di Cesnola "Cyprus," p. 226. This story of Di Cesnola's is denied by Hogarth in "Devia Cypria."

Following the eastern branch of the road between Ktima and Poli two villages of some interest will be found at a short distance on its eastern side.

*Kallepia*.—A picturesque village amongst groves of fruit trees. "The church [St. George] has both the reputation and the appearance of great antiquity, and was formerly dependent on a monastery whose ruins are to be seen north-east of the village: the massive walls and narrow deep-set windows speak of a different period from that of most Cypriot churches, and I searched among the piles of mouldy service books rotting in the corners, with some hope

of lighting upon MSS., but could only find the tattered leaves of a XVth century *Μηναία*. However, seated upon the top of the apse outside is a much older relic, a headless limestone statue, unearthed somewhere and brought here, no one could tell me when." ("Devia," p. 28.)

*Letymbou*.—"The village lying next in order up the valley, Letymbou, is famous in all the country side for its churches; three only, those of SS. Kyriakos, Theodoros, and the Panayia Photolampusa, are in a state of repair, but the crumbling remains and sites of no less than seven others, four dedicated to the favourite Cypriot saint, George, and one each to SS. Marina, Epiphania, and the Holy Ghost, may be found amongst the sixty or seventy houses of the village. The most interesting is that of St. Kyriakos, whose frescoes are of truly remarkable beauty in such a land of daubs as Cyprus: those on the transept roof represent scenes from the life of our Lord, those on the roof of nave and choir a legend, probably of St. Kyriakos; and in all there is a freedom of attitude, beauty of expression, and richness of colour which I have seen nowhere else in Cyprus." ("Devia," p. 29.)

Nearer the main high road, a number of unimportant villages are passed; *Polemi*, with a small monastic cell taking its name from the great monastery of Kykko; *Psathi*, or *Psakhi*; *Ay. Dhimitrianos*; *Melaniou*; and *Kannaviou*. The last-named possesses a monastic church dedicated to St. John Chrysostom, from which an easy road leads up to Kryssorrogiatissa.

*Dhrynia*, with a church of St. George; *Milia*; *Kritou Marottou*; *Phyti*; *Lasa*, with church of B.V.M. Ὑπαπαντῇ; *Drymou*, with church of Transfiguration; and *Simou*, with church of Chrysoeleousa, are all hamlets of the smallest size and mostly of recent foundation. *Phyti*, *Anadhyou*, and *Sarama*, are insignificant villages without interest and like most of those above-mentioned not traceable on the old maps.

Not far from Drymou on the road to Polemi the famous giant oak of Cyprus will be noticed. This remarkable tree covered at one time a width of 118 feet with a stem 5 feet from the ground of the circumference of over 23 feet. Amongst its roots are the ruins of a tiny chapel known by the name "Stavrolivaon," meaning apparently a cross or sanctified place where incense is offered. Apollo Hylates had a shrine in this locality and many "antikas" have been picked up here from time to time. Within a short distance is the ruined church of Ay. Minas with some apparently ancient masonry of Phœnician character used up in its walls of rustic construction.

*Poli*, or *Polis tis Khrysokhou*, is a village occupying an ancient site of great interest, but which up to the present time has been only partially explored. The place was known in the middle ages as "Crosoccho," or "Accamantida." Stephen Lusignano gives the current legend of the foundation of a city here by Acanthus an Athenian, a refugee from Troy who gave his name to

this "eitta regale" and to the neighbouring Cape Acamas; he continues:—"The city was on the north coast where there is now a large Casale called Crusoecho, because specially in this place are veins and mines of gold, and near by is a well from which they draw water, which placed in receptacles for the purpose, congeals, and becomes what the Greeks call "Crusoccola," and the Latins vitriol. This water issues from the veins of gold, and also with the vitriol gold is extracted. The sea which borders this district is called the Gulf of Crusocco, and there was formerly a fine harbour here, which is now entirely ruined; nevertheless ships which are forced to take shelter from storms anchor here. A river runs down to the port, and near by is still found the spring, which the Poets say, whosoever drinks from, falls in love; and so the Latins call it "Fontana Amorosa." There is also another spring which makes one forget love." (Stefano Lusignano, p. 14.)

Few remains survive of the "large casale" of the XVIth century. The principal village church, dedicated to Chrysopolitissa, is a small building of the poor XVIIIth century style, with the usual woodwork and fittings. It is probably built out of the ruin of an older building of which the south door is a fragment. This church is dated 1752. Another (XIXth century) church of St. Nicholas stands in the Bazaar. Until recently there existed at Poli an old "Konak" building which may have been erected in Venetian or earlier times. The entrance was by a door with zig-zag moulded arch, over which were the remains of a large window with brackets for side columns.

The site of the ancient Polis was explored by Gardner and Munro in 1889. A full account of the operation was published in J.H.S. for that year (Vol. XI.)

The inscriptions found in the Poli tombs were almost without exception in the Cypriot character, and of sepulchral import: numbers of graffiti were also discovered on the vases. It is somewhat remarkable that no traces of any architectural monuments were unearthed during these excavations, although the city to which the necropoleis belonged does not seem to have been older than the IVth century B.C. and the majority of the tombs were Ptolemaic, some few even Roman. No classic temple of any importance seems to have left traces in this neighbourhood although a fane called the "Grove of Zeus" is mentioned by Strabo (B.C. 66). Such a fane would probably be like most of the Cypriot temples of the native style a mere walled enclosure without any architectural character.

"The broad sweeping curve of the Bay of Khrysokhou is the last indentation towards the west in the north coast of Cyprus. It is flanked on either side by ranges of rugged hills, which extend on the east to the promontory of Pomos, and on the west jut boldly out in the lofty headland of the Acamas. Between the hills stretches what, although broken by minor undulations, may

be called a valley several miles in breadth. The central section of this valley is embraced between the Poli River on the west, and a lesser stream to the east.... Between the streams rise gradually from the low land near the sea, three flat-topped ridges. Broken here and there by narrow gaps, they mount gently upwards, until they culminate about two miles inland, the two western in the striking triangular hill on the shoulder of which stands the ruined chapel of Ayia Varvara, the third in a similar height farther to the east. On the westernmost of the three ridges, overlooking a bend of the river, and about three-quarters of a mile from the sea, lies the village of Poli. To the north and extending eastward from the river along the roots of the rise is the site of the ancient city." (Munro's "Narrative," J. H. S. 1889.)

The most remarkable tomb in some respects, discovered at Poli, was a "vast many-chambered cavern, which measured from end to end sixty-nine feet. The enterprising tourist, should he ever penetrate to Poli, will not have the privilege of visiting this palace of the dead, for in obedience to the law we were obliged to fill in again the shaft." In certain of these tombs of the Hellenistic type portrait statues were found, representing the deceased standing, seated, or recumbent, and engaged in the pursuits of daily life. "In these there is probably a more or less unconscious imitation of the Egyptian custom of burying many "doubles" of the deceased, to diminish the risk that the disembodied spirit (Ka) might find no outward counterpart on his return. They are almost confined to Poli. Escort of companions, domestics, or bodyguard: including figures of women, and children, and warriors, mounted or on foot, represent probably a survival of the primitive practice of despatching an actual escort of wife and slaves to accompany the deceased to the other world. Toys, trinkets, and heirlooms seem to be confined to late and Hellenised tombs." (C.M. Cat.) The ancient port of Poli was situated at a place now called Latzi, a mile to the west of the present village, where a jetty or pier built of immense blocks of stone may be traced in a ruined condition.

The road from Poli to Soli continues along the north-west shore of the island with very beautiful scenery reminding the visitor of the Italian Riviera, with charming sandy bays and rocky headlands. The villages are nearly all some distance inland, far enough away in former days to avoid the raids of the once famous Greek pirates.

*Magounda*, or *Makounda*, with its offshoot *Eso-Magounda*, is a considerable and ancient village, marked on the old maps as "Maconda." Following the stream on which this village stands, the lonely hamlet in the hills of Ay. Mercourios and the ruined chapel of Ay. Arkadhi are reached. *Magounda* is supposed to derive its name from *μήκων*, the poppy. *Arcadius* was an early African martyr.

*Kynousa, Arkaka, Liradhi, and Ay. Marina* are mere modern hamlets. The name *Marina* is the Eastern form of what is known as *Margaret* in the West; *S. Margaret*, virgin, martyr of *Antioch* *μεγαλομάρτυρ* of the Orthodox Church was one of the most popular of mediæval saints, and seems to have been nowhere more so than in Cyprus.

*Yalia*, now a Moslem village, possibly an ancient one. In the neighbouring ruined monastery of *St. Mamas*, *De Mas Latrie* supposed he had discovered the remains of the Latin convent of *Jaille*, the scene of a famous fight between the partisans of *Queen Charlotte* and those of her bastard brother. Such an identification chiefly relying upon the similarity between the names *Jaille* and *Yalia*, seems unfounded, according to *M. Enlart* who here found only a curious little triapsal Byzantine chapel in ruins decorated with paintings "d'un art sauvage et enfantin."

*Pomos* and *Pakhy Ammos* are at some distance from the coast; still higher in the hills are *Ay. Yeorghoudhi* and *Selani t'Api*. From these villages eastwards commences the region of *Tylliria*, the most primitive and savage part of the island. Up the valley between *Pomos* and *Pakhy Ammos* is a small monastery called *Khrysopateritissa* (*Golden Crozier*), of no particular interest. Of recent years a few mud huts have been built on the modern high road near these villages, which are also known by their names.

*The Tylliria*.—This region which consists of the sea-shore between *Poli* and *Soli*, and its hinterland of uncultivated forest and hill country with a very scattered population inhabiting the secluded valleys, is seldom visited and may be said to be known to only a few local officials. According to a legend the name *Tylliria* comes from a colony of the inhabitants of the neighbouring islands of the *Sporades*, of which *Telos* is one, planted here by *St. Helena* after the famous drought of the IVth century of thirty years, which is said to have depopulated Cyprus, and in memory of this event a small church (*Ay. Eleni*), now in ruins, was built at a point on the coast about the centre of the district, (midway between *Karavostasi* and *Poli*), where traces of habitation and a few rock-cut tombs point to an early settlement. The excellent carriage road winds round the numerous little inlets of the sea, where sheltered coves and tiny stretches of sandy beach seem fitted for fisher folk, and their boats and nets. But not a trace of human habitation is apparent—all the villages and hamlets have been planted as far as possible out of reach of the corsairs and pirates of former days, who even so late as the beginning of the XIXth century were in the habit of scouring these shores in search of galley slaves.\*

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\* On the ancient map a town or village named "*Alexandretta*" is marked in this locality. *Stefano Lusignano* says:—"Calinusa was a town which was called *Alexandretta* out of compliment to *Alexander the Great*, at the time when many towns were being built and named *Alexandria*. It is situated on the cape *Alexandretta*, but the town is in the gulf of *Crusocco*." This town has not been traced by any modern investigator, although it seems to have survived into the XVIth century.



The villages of the hills are chiefly inhabited by Moslems or by the professors of the curious "Linobambaki" sect, and the Christian churches, mostly found amongst the fields, isolated from the villages, are certainly the smallest of shrines even in this land of minute churches. The little chapel of *Galoktisti* near Pyrgo may be taken as an example: a dozen worshippers could hardly find standing room within its narrow limits. Of anything in the way of artistic expression such little buildings are entirely devoid, and their only interest arises from a sense of remote antiquity attaching to such primitive looking little structures. In this region the villagers rear vast quantities of pigs and seem to subsist chiefly on salted pork during the winter months.

*Pigæna*, a Moslem village, possesses a Christian church which has been completely rebuilt lately, it is said at the expense of the Moslem villagers (!) for the purpose of encouraging a "panegiri" or fair in connection with it. *Ay. Theodoros* has a small ruined church. *Kokkina* (Alevga); *Pyrgos* (Lakkos tou Linardhou); *Selemani*, with two ruined churches, of St. John, and Ay. Marina; *Amadhies*, with a modern church, and an old one, both dedicated to St. George; and *Galini*, are but insignificant hamlets of mud cottages, chiefly inhabited by Moslems, whose language happens to be Greek. Numerous small chapels of the rustic kind are scattered about the district, but all those within the villages where there are any Christians have been entirely rebuilt since the British Occupation of Cyprus. A bold promontory on the coast named *Askas* with a remarkable rock in the sea called the *Petra tou Limniti* forms a striking landmark. The next promontory is known as *Vouni*; it is a rocky eminence overhanging the sea, crowned with ruins of uncertain age, and a legend lingers amongst the natives that mysterious treasures lie buried amongst its rocks. It is locally called the "eating place of the Hodjas" who are supposed to have left their silver spoons behind them on the occasion of some feast, which silver spoons are the cause of much fruitless searching on the part of venturesome shepherd boys.

The most important historical fragment remaining on this coast is the base of an ancient lighthouse standing on a prominent hill close to the mouth of the Pyrgos River. In plan it appears to have been a hexagon, but only a few courses of masonry serve to mark the site. De Mas Latrie has published a document relating to this tower in which Antonio de Lorsa is named "gouvernador de la lumiere" in 1468 ("Histoire," III., p. 230). At the foot of the lighthouse hill (Pyrgo Konakia) is a Police Station and a minute chapel in ruins, Ay. Irene. The valley of the Limniti River has attracted attention in recent years. Here in 1889, a small sanctuary of Apollo was explored at a place called Mersineri, and furnished some interesting examples of Cypriot attempts at art under the influence of IVth century B.C. Greek models.

The new carriage road continues along the *corniche* cliffs with considerable rises and falls of level by zig-zags until a descent is made into the Messaoria Plain at the ancient site of Soli.

*Soli* (Solea or Solia).—This town situated on the north-west coast of the island was originally called *Ēpea*. About 600 B.C. it is said to have been transferred to a more suitable site by Philocyprus, King of *Ēpea*, at the advice of Solon the Athenian, in whose honour it was thenceforth known as Soli. It then became the capital of one of the famous nine "kingdoms" of Cyprus. It possessed famous temples of Isis and Aphrodite. Its site is now to be found near the landing stage of Karavostasi, about two miles north-west of Levka where there are still many ruins called *Palæa Chora*. The ancient town is referred to by Strabo and by Plutarch (Hackett, p. 323). "Solia a city formerly called Apamea; the which Solon restored to please King Filocipro of Salamis, who was his compatriot. It was made a Royal City of which the first King was Aristocipro, son of Filocipro, and it was made the ninth of the kingdoms of the island, which had previously been eight. This was in the year 4600 of the world, or 600 B.C., and 2171 from the present day. It was distant 6 leagues from Cormia, and a short distance from the sea, had a fine port, and also a river into which ships could pass. It also had temples of Venus and of Isis; and in the times of the Lusignan Kings the Greek Bishop of Nicosia was called Bishop of Solia." Stefano di Lusignano, "Chorograffia," p. 14.

The colony of Solia seems to have been the latest in point of foundation of any of the Greek settlements in the island, and the shrines of Isis and Aphrodite would in all probability be of the comparatively humble colonial Cypriot-Greek type, until their rebuilding by the Romans at the commencement of our era in the eastern variety of the Imperial style. During the past few years the villagers of the neighbourhood have been systematically excavating the site of one of the great temples for building-stone. This temple was situated about the centre of the lower city site and the architectural fragments which have come to light are in the elaborately decorated style of Baalbek (II<sup>nd</sup> century). The greater part of the town site, although still covered with traces of foundation walls seems to have been completely denuded of architectural remains of any importance. The neighbouring landing stage of Karavostasi has been used for ages as a port of call for the coasting boats in search of second-hand building materials, but the supply is now becoming exhausted.

The name Soli may be derived from the ancient language *Σολοικισμός*, a solecism, or from a *Σωλήν*, water pipe or conduit.

"The site of Soli is, I fear, no more worth exploration than that of Lapethos, and I saw no single spot wherein to dig with profit, unless it be on the edges of the marsh which marks the ancient harbour. The ancient buildings have been quarried to build Morphou or Lefka, or towns on the Karamanian coast."

"Devia," p. 113. The outlines of the port of Soli to which Mr. Hogarth refers are very difficult to follow or define. Di Cesnola states that in his time (1870) the remains of a circular temple of Cybele were to be traced on the western hill slope, with a cave beneath it, and that he there found the famous inscribed stone now in the Cyprus Museum supposed to refer to Sergius Paulus the Pro-consul of Cyprus in Apostolic times. A larger building of a circular form, probably a theatre, was then being demolished for the purpose of building the new stores at Karavostassi. A propos of this devastation of the Soli and other ancient town sites in Cyprus, Di Cesnola, fifty years ago, speaks of the scarcity of remains as being due to the proximity of the island to the southern coasts of Cilicia "from which, I am told, boats come loaded with timber, and after discharging their cargoes it has been the practice of these boatmen to load their craft with the hewn stones of the district. I was also told that inscriptions and sculptures were carried away by these boatmen into Carmania." "Cyprus," p. 226. After Di Cesnola's time the town sites of Cyprus were exploited in the same way for the building of Port Said and Alexandria. The temples above referred to have been surrounded by large enclosures paved with immense slabs of white stone; these the villagers find convenient to break up for use in building their mud hovels.

At the time of Pococke's visit in 1738, the site of Soli seems to have been covered with remains of the ancient city. "The most remarkable ruins of this place are a little way up the side of the hills to the west, where I saw the ruins of a semi-circular wall, but could not judge whether it was the remains of a church, or of an ancient temple or theatre; lower on the plain are three piers remaining, which are ten feet wide, eight thick, and fifteen apart; I could discern that arches had been turned on them; they were adorned on the outside with Corinthian pilasters, the capitals of which were very well executed; it seems to have been the portico to some very grand building. The front is towards the north, and on every pier within there is a niche about 8 feet high and 4 feet broad; these niches doubtless were designed for statues; probably this was the temple of Venus and Isis that was in the city, which had its name from that wise lawgiver Solon: the place is now called Aligora, that is, the sea mart." All these imposing remains referred to by Pococke may be said to have disappeared. The semi-circular "form" of a theatre is supposed to survive in the position above mentioned, but the piers of some imposing monument (triumphal-arch?) have completely disappeared. The same may be said of the necropolis of the town, situated amongst the hills on the south-west, which within recent years was well known to the natives of the district as a convenient quarry. Some of the tombs are said to have been of imposing dimensions. Many ancient columns of the usual "Corinthian" type still lie scattered about the site of Solea and in some cases

groups of these invite research for some important building buried beneath the rubbish heaps.

South of Soli are sites of ruined settlements, one of which was identified by Di Cesnola as Aipeia, or Ćepea, the original emplacement of Soli.

Soli or Solea was a place of importance in Christian or Byzantine times, its first Bishop is said to have been named Philagrios, a disciple of St. Peter. During the middle ages it became the titular See-town of the Orthodox Bishop of the Nicosia region.\*

### XXX. SOLI TO KYKKO.

A mountain road or mule path, eventually to be formed into a carriage road, leads from Soli through the Kambos Valley to the western range of Troödos on which Kykko Monastery is situated. Romantic scenery of hills and valleys covered with magnificent forest trees forms a delightful prospect for most of the way, and the solitude of a forest country forms a pleasing contrast with the more populous regions of the island.

*Ambelikou*, the "place of vineyards," is a small uninteresting village with several ruined rustic shrines in the vicinity dedicated to SS. George, Sergius, Michael, the Cross, etc.

A few miles farther on the road passes the ruined chapels of *Ay. Varvara* and *Ay. Isidoros* or "Αἷς Σίερος.

This is apparently the only chapel in Cyprus dedicated to St. Isidore, who may be either a certain Bishop of Antioch or an Egyptian hermit of the Vth century.

At the upper end of the valley are situated two ancient villages with several small rustic chapels of the local style. *Kambos* (Campo) the more important of these two, from which the valley takes its name, possesses two churches dedicated respectively to SS. Barbara and Kyriakos, and two chapels of SS. Mamas and Spyridon.

St. Barbara is a somewhat mythical personality but very popular amongst the villagers of Cyprus. She is supposed to have been a lady of high rank, a disciple of Origen, martyred at Heliopolis, and as her legend deals with a story of sheep turned miraculously into locusts she may be locally considered as a protectress from the dread insect plague. Kyriakos, Mamas, and Spyridon are especially local saints of Cyprus.

*Chakistra*, the village higher up the pass to Kykko, possesses a village church of St. Nicholas, and an ancient chapel of the Prophet Elias within which is gathered together an interesting collection of more or less decayed icons from the many ruined

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\* Mr. J. L. Myres in the Ency. Britt. suggests that Solea copper mines became exhausted in the times of the Romans, and then the place was deserted.

chapels and shrines of the immediate vicinity. None of these works of art are however of a very superior style, although some are said to be very ancient.

St. Nicholas, Bishop of Myra in Lycia, one of the most popular of patron saints in Cyprus for churches and baptisms, is said to have survived the Diocletian persecution and to have been present at the Nicene Council. His remains were carried off from Myra to Bari in Apulia on the 9th May, 1087, by a robber expedition fitted out for that purpose. He was one of the most popular of the saints of the early middle ages in both branches of Christianity\* and even in England at least 400 churches were dedicated to him.

Farther west in the Paphos Forest region are a few Moslem hamlets, *Vroisia*, *Kapparka*, and *Varisha*. Near Vroisia is an ancient spring head with a vaulted chamber called the "fountain of the Queen."

*Kykko Monastery*.—Its foundation is a legend of the time of Alexis I. who, according to Fra Stefano Lusignano, was induced to send a portrait of the B.V.M. painted by St. Luke to a certain hermit named Esaias who dwelt in a cave of the Troödos Hills, together with valuable donations towards the building of a church dedicated to the Theotokos, which seems to have been erected about the year 1080. Esaias the founder of the monastery drew up a special "ordinance" for its government, and the institution quickly became of importance as an imperial foundation.

Kykko Monastery, although Orthodox, seems to have been specially favoured by the famous Eleanor of Aragon, Queen of Peter I. who completely rebuilt it in 1365. Her building was burnt in 1542, and finally consumed by an immense conflagration in 1751, when everything perished excepting, of course, the famous icon.

In the time of Pococke (1730) the "Panaia Cheque" as he calls the convent of Kykko, containing a miraculous picture of the B.V.M. painted by St. Luke, and brought to Cyprus from Constantinople by a king, whom they called "Isage," was as much resorted to by the Greeks as Loretto is by the Latins; "And they come to it even from Muscovy." This latter statement is perhaps the first mention of the coming of the modern Russian pilgrims to Cyprus.

Van Bruyn ("Travels," 1683) states that at the time of his visiting Cyprus, "They carried, too, in procession a certain picture of the Virgin Mary with the Child Jesus in her arms, said to be

\* The Hagiology of Cyprus which has been cursorily referred to in many places in the foregoing pages is of great interest and demands a special study. As Pere Delehaye, S. J. the Bollandist says in the *Encyc. Britt.*, 1910. "The Greek texts are very much scattered. Lives of Orthodox Saints are chiefly discovered in books called 'menologies' or 'monthly discourses,' but these cannot be traced back beyond the Xth century." Popular legends of saints—often mere myths illustrating cardinal doctrines, virtues, etc., of Christianity such as: Catherine, Barbara, and others—contain much interesting folklore. Some of them are lives of the best men of a period enshrined in the memories of the people, if not described by the best scholars of a period.

the work of St. Luke. This picture is generally kept in a convent called Chicho, to which belong some 400 caloyers, part of whom are sent to Muscovy and elsewhere on various duties. The convent is built on Mount Olympus, the highest mountain in the island. In times of drought the picture is brought with great ceremony out of the convent, and placed on a stage about 20 steps high with the face turned to the quarter from which they may expect rain. Now it happened that the same ceremony had been observed on account of the locusts, and as soon as the picture had been set on the stage there appeared forthwith certain birds not unlike plovers, which swooped upon the locusts and devoured a great quantity." Dr. Hackett, at p. 331, of the "*Church of Cyprus*" gives a lengthy history of Kykko Monastery and the legends connected with it. Its importance as a religious institution at the present day is due to its having become the principal monastery of the island during the XVIIIth and XIXth centuries and to its Abbot ranking with the Bishops of the local synod. At the time of the British Occupation the monastery seems to have contained as many as a hundred inmates, and at that period it was also regarded as a place of sanctuary in the mediæval sense.

Like nearly all the monasteries of Cyprus, Kykko has been several times burnt to the ground. The last time was in 1813, according to an inscription inserted in the wall of one of the cloisters. In 1821, at the time of the massacre by Turks in Cyprus, when the Hegumenos of Kykko was amongst the prelates hanged in Nicosia, the monastery seems to have been given over to pillage and everything worth removing was carried off by a fanatic rabble. As a consequence there is nothing of very much historical interest in the present modern buildings. The monastery is built around two principal courtyards of an irregular form with interminable cloisters and clusters of subordinate buildings, the general plan taking the form of a triangle, at one corner of which stands the church. The size of the establishment may be appreciated by the fact that it contains 70 guest-chambers and proportionate hospice accommodation, dining-rooms, kitchens, stabling, etc. The buildings are entirely without architectural character, even the church, like so many others in Cyprus, is without adornment except in the form of a very ordinary iconostasis.

The principal interest attaching to Kykko in the eyes of a visitor unattracted by religious motives, lies in its beautiful woodland surroundings. Not far from the monastery amongst the trees used to stand the curious wooden chairs or thrones on which the icons are placed which are brought up by processions of pilgrims at times when the lowlands are suffering drought, and the sown corn is in danger of perishing for want of rain.

In the middle ages the principal "rain-compelling" icon of the Theotokos in the island seems to have been kept at Triukukia Monastery (see p. 291), and the locust destroying picture at the village church of Palæokythro (see p. 271).

### SECTION III.

### CHRONOLOGY.

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In the study of the development of monumental art and architecture chronology of political changes and events plays a most important part. More especially is this the case in the Levant where certain of the most important circumstances in history are recorded, and where various races of mankind have left so many interesting traces of their presence in the form of temples, tombs, churches, castles and domestic architecture.

During the XIXth century a vast series of excavations on innumerable sites of antiquity culminated at its close in the discoveries in Crete, with which the world is now familiar. The civilization of the primitive ages evidently grew up contemporaneously in many different centres and it appears under every form Mycenæan, Minoan, or Pelasgic to be of Aryan race origin. The old theory of a Phœnician origin of the Mycenæan pottery art, and even the invention of glass making must be abandoned in view of the evidence of an earlier art development in the islands and on the western shores of the Ægean. It has been shewn that the central Minoan period coincides to a great extent with about the XIIth Egyptian dynasty a date long before the beginnings of the sea-borne influences of Tyre and Sidon.

Ionia appears in Hebrew literature of the VIIIth and VIIth centuries B.C. to denote a group of peoples of Asia Minor, Cyprus, and perhaps Rhodes. In Ezekiel, XXVII., 13, Javan traded with the Phœnicians. In ancient Persian Yauna was a Greek and in India Yavana was a generic name for foreigners.

Cyprus was thickly peopled by barbarians of a primitive European, or at least Aryan race, during the Bronze Age. The hand-made pottery—sometimes grotesquely ornamented—which forms almost their only memorial, attests the pastoral existence of the primitive savage. The first evidence of a dawning civilization is perhaps the presence of the famous statue of Sargon the Assyrian (c. 700 B.C.) found at Idalium in Cyprus and now in the Berlin Museum, which is supposed to have been sent to the island as a symbol of the Assyrian dominion over the primitive inhabitants.\* At an earlier date the Phœnician colonies on the sea-coast constituted a partial occupation combined with a certain degree of sovereignty exercised by the Egyptians.

The ancient pottery of Cyprus is perhaps one of the most remarkable features in the archæology of the island. A certain character attaches to it at all periods, both prehistoric and historic, and even at the present day a singular survival of style may be

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\* Dr. Smith in the "Bible Dictionary," says this statue would not probably have been set up unless this famous Assyrian King had visited the island in person.

observed in the commonest pottery of the country which reminds one of a remote history. Its remarkable durability allows of pots and pans taken from graves being used at the present time in the way described by Mr. Hogarth when excavating at Kouklia: "the coarsest of the pottery was distributed amongst the ladies of the village who will continue to carry water for their spouses in jugs of Roman ware for some time to come" J.H.S. 1888.

In the VIIth century B.C. Cyprus was divided into ten communities, of which several were Greek by race and more than one was Phœnician. The foreign settlers at Curium traced their descent from Argos; Nea Paphos and Soli were considered of Attic origin.

Herodotus was born at Halicarnassus about B.C. 480. He passed much of his time at Athens and he also travelled into foreign countries, but the materials which he collected, both at home and abroad, are often of a very legendary character. He begins his history with the conquest of the Greek colonies in Asia Minor by the Lydian King Croesus.

According to Herodotus, "the father of history," Cyprus was occupied by Amasis, King of Egypt, in B.C. 569, when a native ruler named Evelthon seems to have been established as viceroy, paying a tribute to Egypt. In B.C. 525 Egypt with Cyprus was conquered by the Persians. In 502 B.C. the natives of Ionia revolted against Persia, but now the course of ancient history becomes very confused, and Cyprus is a theatre of hostilities between the warring races of the Levant of that period.

Cypriot islanders joined in the Ionian revolt of 500 B.C. but the Phœnician towns of Kitium and Amathus remained faithful to Persia during the Vth century, and the southern part of the island continued Phœnician whilst Greek influences were creating the towns of Curium,\* Salamis, and Soli. Idalium and Paphos were mere religious centres of the Phœnicians and Greeks respectively.

At the beginning of the IVth century B.C. another native ruler named Evagoras made his appearance, and obtained a certain amount of independence. On the advent of Alexander the Great the natives of Cyprus identified themselves with the growing Greco-Macedonian Empire, and on his death in B.C. 323 the island fell to the share of the Diadoch Antigonus. From the son of Antigonus, Demetrius Poliorcetes, after several desperate battles and a famous sea-fight off Salamis, the island was eventually wrested by the Egyptian Ptolemies, under whose rule it remained for about two centuries and a half until the foundation of the Roman colonial empire in the middle of the first century B.C.

\* Curium is said to appear in a list of towns tributary to Rameses III., (c. B.C. 1200). In the VIth century B.C. it was regarded as a colony of Greek settlers from the Peloponessus, of Argive or Dorian stock, and to this Doric origin must be attributed the traces of the Doric architecture observable on the site of the temple of Apollo of Hyle near Curium.



The Greek Kings of Egypt—the Ptolemies or “warlike”—played an important part in early Cyprus history. This singularly complicated dynasty is registered as follows:—

323. PTOLEMY SOTER. 285. PHILADELPHUS. 243. EVERGETES.  
221. PHILOPATOR. 204. EPIPHANES. 180. PHILOMETOR.

In 130 Ptolemy Evergetes II. who had succeeded his brother Philometor was driven from the throne of Egypt by his wife Cleopatra, and on his death in Cyprus in 116, was succeeded by his youngest son Alexander as independent ruler of the island, whilst an elder son named Soter remained King of Egypt. In 108 Alexander changed places with Soter, becoming King of Egypt whilst the elder brother was made ruler of Cyprus. In 89 Alexander having been expelled from Egypt was eventually killed in a sea-fight on the coast of Cyprus, after which the elder brother Soter returned to Alexandria and reigned over the reunited kingdom of Cyprus and Egypt. On the death of Soter in 80 two illegitimate grandsons of Evergetes were proclaimed Kings of Cyprus and Egypt respectively, but their claims were disallowed by the Romans who eventually dethroned the so-called King of Cyprus and his end was suicide.

Under the earlier Ptolemies Cyprus was administered by Egyptian viceroys, but neither these earlier rulers nor the resident kings of the dynasty have left any important monumental or historical trace behind them except the numerous “Ptolemaic inscriptions” of Paphos, Curium, and elsewhere. History brands the Ptolemies as a depraved and ignoble race, whose crimes of murder and incest were remarkable even in such an age. In Cyprus all that can be identified with them exhibits Hellenistic influences of a poor provincial character.

The Ptolemies were forced to surrender the island to the Roman Republic in the time of Julius Cæsar, Pompey, and Cicero, and in B.C. 52 the last named of this triumvirate became one of the first Roman governors of Cyprus but of his period no monumental remains survive.

“The island became a District of the pro-consular province of Cilicia, but it had a quæstor of its own and separate courts for the administration of justice. P. Cornelius L. Spinther, Appius Pulcher, and M. Tullius Cicero were the first three governors. In B.C. 47 Cæsar gave the island to Arsinoë and Ptolemy, the sister and brother of Cleopatra, and Strabo tells us that Antony afterwards gave it to Cleopatra. After the fight at Actium, and the death of the Triumvir, Augustus Cæsar revoked the gift and at the division of the provinces between the emperor and the senate the island was constituted in B.C. 27 an imperial province. But from B.C. 22 onwards it was administered as a senatorial province by a pro-prætor with the title of pro-consul, assisted by a legatus, and a quæstor.” Lukach “Handbook of Cyprus,” 1913.

## THE ROMAN EMPIRE AND CHRISTIAN ERA.

## (DATES OF THE PRINCIPAL EMPERORS.)

In Anno Domini Cyprus as a senatorial province of the Roman Empire, administered by a pro-consul, became one of the earliest fields of the evangelical development, and one of its pro-consuls was the first Roman provincial governor to be converted. Scanty references in the "Acts of the Apostles" are all we have remaining of its history during the reigns of the early Cæsars until the time of Hadrian when a very serious riot (attributed to the Jews) took place at Salamis—a state of disorder which endured for years and seems connected with reforms in that city enforced by the Roman administration.

Mr. Hogarth in "Devia" has collected the names of the principal pro-consular governors under the Roman domination from various inscriptions, coins, etc. :—

(B.C. 27 Augustus) Aulus Plautius; C. Paquius Scæva; (A.D. 14 Tiberius) Quintus Telesinus? Lucius Axius Naso, A.D. 29; C. Ummidius Quadratus; (41 Claudius) T. Cominius Proculus; Sergius Paulus, A.D. 45; Quintus Julius Cordus; L. Annius Bassus; (117 Hadrian) T. Claudius Juncus, A.D. 127; (193 Severus) Sextus Clodius Julianus; Claudius Attalus; Audius Bassus, A.D. 198.

The Emperor Hadrian (117–137) is said to have abolished the human sacrifices at Salamis, and doubtless to him may be attributed the building of the great temple of Salamis with its monolithic columns of Egyptian granite—the first characteristic Roman monument of the island.

138. ANTONINUS PIUS. 161. MARCUS AURELIUS. 180. COMMODUS.

During the Roman period the Paphian temple of Venus was rebuilt in the prevailing style of architecture but on the original plan to a great extent. The date of this rebuilding is not clear: although the representation on the coins of Vespasian, Domitian, Trajan, and Caracalla of a temple at Paphos may refer to this rebuilding, perhaps it is intended for the great temple at Nea Paphos.

193. PERTINAX. 211. CARACALLA. 222. ALEXANDER SEVERUS.

Zenith of the Roman style of architecture.

To this period may perhaps be attributed the marble colonnade of Salamis and the great temple of the port of Nea-Paphos.

235. MAXIMIN. 237. THE GORDIANS. 244. PHILIP. 249. DECIUS.

Decline of the Roman Empire as defined by Gibbon.

252. VALERIAN. 268. AURELIUS. 270. AURELIAN.

Under these later emperors the Roman provinces were ravaged by barbarians especially the Goths of the German or Sarmatian

race who over-running Asia Minor burned the great temple of Diana at Ephesus, and may have even penetrated as far as Cyprus (A.D. 260). To this period belong many of the legends of Christian saints associated with the ancient village churches and hermitages of the island.

284. DIOCLETIAN and others.      292. CONSTANTINE CHLORUS.

The end of the classical styles of art and architecture: the intermediary period of Romanesque or Constantinian art begins.

Saint George *Τροπαιοφόρος* in whose honour such innumerable village churches of Cyprus seem to be named is considered to have gained this remarkable popularity as a martyr in the famous persecution by Diocletian.

At this period Cyprus formed part of the Prefecture of the East.

306. CONSTANTINE I.    337. CONSTANTINE II.    361. JULIAN.

Cyprus is traditionally visited by St. Helena, and the first Christian monument of importance (Monastery of Stavro Vouni) erected, 327.

A period of confusion between the survival of paganism in the Empire and the already established Christianity amongst the people: Cyprus at this time appears to have been but thinly populated and settlers from surrounding countries were encouraged.

364. VALENS.      379. THEODOSIUS I.

With the establishment of Christianity as the religion of the State by Theodosius the lingering paganism of Cyprus would be abolished. The last year of the reign of Theodosius, 394, who may be considered the last Roman Emperor, is marked by another terrible earthquake in the Levant to which the final ruin of the great temples of Paphos and Salamis may perhaps be attributed.

### BYZANTINE EMPERORS.\*

The Byzantine Empire—the strange survival into the middle ages of “what had once been Greece” extended at one time from Sicily to the confines of Persia. But although many parts of the Levant continued to be peopled with a race speaking more or less the Greek language, the population was often of a migratory fluctuating character and some outlying provinces such as Cyprus were at times abandoned to be the resort of Greek and Arab pirates. Paphos and Salamis (Constantia) the old Roman capitals had become in the course of the VIth-VIIth centuries uninhabited ruined sites. In classical times the population of the island had

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\* The succession of the Byzantine Emperors is somewhat confused by more than one occupying the throne at the same time, and authorities disagree upon some of their dates.

been considerable according to creditable authorities; by the time of the crusades this population must have sunk to a very small number, otherwise the comparatively small bodies of crusaders under Reynaud de Chatillon and Richard I. would have found the conquest of Cyprus a matter of greater importance than a mere raid employing a few weeks.

*Theodosian Dynasty.*

395. ARCADIOUS. 408. THEODOSIUS II. 450. PULCHERIA & MARCIAN.

Commencement of the great monastic system of the Levant countries, and beginning of the Byzantine style in art.

*Thracian Dynasty.*

457. LEO I. 474. LEO II. ZENO. 491. ANASTASIUS I.

In 478 (according to the legend) the establishment of the Autocephalic Church of Cyprus is supposed to have taken place through the discovery, or "invention" of the relics of St. Barnabas at Salamis. The Emperor Zeno is credited with building his tomb-house now known as Ay. Varnavas, Enkomi.

In 506 Anastasius orders the destruction of sculptured statues, and Byzantine Art becomes identified as the exponent of moral and intellectual forces peculiar to Christianity.

*Justinian Dynasty.*

518. JUSTIN I. 527. JUSTINIAN. 565. JUSTIN II.

Climax of Byzantine or Constantinopolitan architecture and art. The building of the church of S. Sophia, Constantinople.

578. TIBERIUS II. 582. MAURICE. 602. PHOCAS.

*Heraclian Dynasty.*

610. HERACLIUS I. 641. CONSTANTINE III. 642. CONSTANS II.

In 647 the Moslems under Moawiyeh I. Caliph of Damascus, over-ran Cyprus, destroying Constantia, with its metropolitan cathedral, and Paphos.

668. CONSTANTINE IV. 685. JUSTINIAN II. 698. TIBERIUS III.

Between 691 and 964 Cyprus appears at times to have been wrested from the Byzantine Empire by the Arabs. During this period occurred the very remarkable emigration of the Christian inhabitants of Cyprus, and their settlement on the Hellespont.

711. PHILIP. 713. ANASTASIUS II. 716. THEODOSIUS III.

The great iconoclastic schism of the VIIIth century marks the decline of the greater Byzantine style of Justinian, or Byzantine art.

*Isaurian Dynasty.*

717. LEO III.      741. CONSTANTINE V.      775. LEO IV.  
 780. CONSTANTINE VI.      797. IRENE.      802. NICEPHORUS. I.

The reign of Constantine V., the iconoclast, is one of the most remarkable in the history of the Orthodox Church, and incidentally of Cyprus. In the course of a vigorous campaign against monasticism large numbers of monks and nuns were compelled to marry and be exiled to Cyprus, where at that time an Arab invasion was threatened. Constantine V. was one of the most capable and successful occupants of the Byzantine throne.

The famous Haroun-er-Raschid, the hero of the Arabian Nights, and the friend of Charlemagne, appears to have ravaged Cyprus in the opening years of the IXth century at the time of his campaign in Asia Minor, and his attempted siege of Constantinople.

811. MICHAEL I.      813. LEO V.      820. MICHAEL II.  
 829. THEOPHILUS.      842. MICHAEL III.

Under the first of the Macedonian Emperors, Basil, the Moslems were driven out of Cyprus, and the island received a new designation as the *Fifteenth Theme of the Empire*; but the Arabs soon recovered possession, and continued to hold it for another century.

*Macedonian Dynasty.*

867. BASIL I.      886. LEO VI.      911. CONSTANTINE VII.

The reign of Basil I. was one of the most prosperous in Byzantine history. His period is marked by the independence of the Orthodox Church, a recovery of Byzantine sovereignty over a great part of Italy; and by the driving back of the Moslem invaders of the Empire in Western Asia. Under the Macedonian Dynasty there was a revival of the greater style of Byzantine Art.

959. ROMANUS II.      963. NICEPHORUS II.      969. BASIL II.

In 956 after a long period of warfare with the Mohammedans a truce was made by the emperor Constantine VII. which endured through several subsequent reigns.

1025. CONSTANTINE VIII.      1028. ROMANUS III.      1034. MICHAEL IV.

It is of interest to remark that the famous Varangian Guards of the Byzantine Empire, who were chiefly English or Norman adventurers of the period, were instituted in 988. Their employment was occasioned by the inroads into Asia Minor of Seljuks, Saracens, and Arabs, and although there is no evidence that they garrisoned Cyprus, there is every probability that the name and prowess of Anglo-Normans were known in the island two hundred years before the time of Richard Coeur-de-Lion,

Nicephorus II. is credited with having finally banished the Saracen or Mohammedan invaders of Cyprus in 964, and thenceforth the island remained attached to the Byzantine Empire until its conquest by Richard I. in 1191.

1041. MICHAEL V. 1042. CONSTANTINE IX. 1056. MICHAEL VI.

In the XIth century the Byzantine Empire flourished to a certain extent, and the western Saracens were almost driven out of Sicily by George Maniakes (1040) the Byzantine general, but in the Levant they maintained a supremacy.

Constantine IX. was a patron of Orthodox church building and is credited with the restoration of the Holy Sepulchre, Jerusalem, after its destruction by the mad Caliph El-Hakim.

*Comnenian Dynasty.*

1057. ISAAC I. 1059. CONSTANTINE X. 1067. CONSTANTINE XI.  
1068. ROMANUS IV. 1078. NICEPHORUS III. 1081. ALEXIS I.

The Comnenian Empire of Byzantium synchronizes with the epoch of the Crusades. In 1064 took place the immense pilgrimage of the western Christians to the Levant, whose sufferings on the way led to the first armed crusade under Godfrey de Bouillon in 1099.

1118. JOHN. 1143. MANUEL I. 1180. ALEXIS II.

In the reign of Manuel I., Raynauld de Châtillon, Prince of Antioch, a freebooter of the worst character, made a raid on Cyprus and ravaged the whole island, but was compelled to make some compensation for his acts in 1159. It would be interesting to know what Latin influences existed in the island in the days before the advent of Richard Coeur-de-Lion and the Templars, and whether the Romanesque churches of the Karpas district belong to that period.

The famous settlement of "German" saints on their way home from Palestine is supposed to have taken place in Cyprus during the reign of Alexis I. ("Vie des SS. Allemands," Sathas, 1884). This obscure chapter of history is connected with the coming of the Crusaders in 1099.

1183. ANDRONICUS. 1185. ISAAC II.

The Byzantine Empire under the Comneni family fell into a state of decay from which it never recovered. Taking advantage of the weak home government such dependencies of the empire as Cyprus were easily wrested from the imperial domain, and on three occasions, in 1042, 1092, and 1184, usurpers attempted to render Cyprus independent. The rule of the last and most successful of these petty sovereigns, Isaac Comnenus, was put an end to by Richard I.

In 1191 Cyprus was conquered and definitely occupied by the Latin Crusaders accompanying Richard I., King of England, on the third Crusade. In the following year the island was ceded, apparently as a fief of the English Crown, to Guy de Lusignan.

The occupation of Cyprus by King Richard seems not to have been recognized as the foundation of a kingdom; Richard was undoubtedly the first Latin lord of the island and disposed of it as such to the Order of the Temple, but the idea of erecting it into a feudal state seems not to have been thought of until 1194 when Amaury de Lusignan assumed the title of King.

According to some accounts the English fleet assembled in the harbour of Adalia for the attack on Cyprus; this would hardly agree with the more generally accepted version of a sudden raid on the island.

#### *Lusignan Dynasty.*

- |  |                                      |
|--|--------------------------------------|
| (1) Guy de Lusignan, King of Jerus., Lord of Cyprus, | 1192-1194.                           |
| (2) Amaury, King of Jerusalem, King of Cyprus        | .. 1194-1205.                        |
| (3) Hugh I., King of Cyprus.. . . . .                | .. 1205-1218.                        |
| (4) Henry I., King of Cyprus, Lord of Jerusalem      | .. 1218-1253                         |
| (5) Hugh II., King of Cyprus, Lord of Jerusalem      | .. 1253-1267.                        |
| (6) Hugh III.,                                       | } Kings of Cyprus and Jerusalem .. { |
| (7) John I.,   |                                      |
| (8) Henry II.,                                       |                                      |
|  | 1267-1284.                           |
|  | 1284-1285.                           |
|  | 1285-1324.                           |

On 18th May, 1291, Acre was occupied by the Saracens, and the Christians (such of them as escaped the general massacre passed over to Cyprus in the course of the same evening and night.

The large influx of Europeans into the island introduced the arts and civilization of the West. To this period belong the numerous Gothic churches which have been exhaustively studied and described by M. Camille Enlart in "*L'Art Gothique en Chypre*" (1899).

After the transference of the feudal titles from the ancient kingdom of Jerusalem to Cyprus in the eventful year 1291, a settlement of tenures was effected which remained unchanged until the period of revolution and civil war immediately preceding the establishment of the Venetian Government in the island. King James II. irritated against the ancient families which remained faithful to the cause of his sister Charlotte persecuted them with confiscation when he eventually had the power, and the Venetians rendered but tardy justice when they succeeded to this reign of oppression and tyranny. The usurper united to the royal domain, or granted to new proprietors, a great part of the estates belonging to ancient fiefs.

- (9) Hugh IV., King of Jerusalem and Cyprus .. . . 1324-1358.

The prosperous and splendid reign of Hugh IV., in whose time most of the finest buildings in Cyprus seem to have been erected—Bella Paise, Cathedrals of Nicosia and Famagusta completed, numerous churches, etc., and above all the City of Famagusta created the emporium of the East—was succeeded by the disastrous period of—

(10) Peter I., King of Jerusalem and Cyprus . . . 1358-1369.

(11) Peter II., King of Jerusalem and Cyprus . . . 1369-1382.

In 1372 Peter II., then King of Cyprus, was crowned King of Jerusalem (according to custom, and as an empty pageant) in the Cathedral of St. Nicholas, in Famagusta. The custom seems to have been for the two Consuls of Genoa and Venice to lead the horse of the King in the procession returning from the ceremony, one on either side. On this occasion a dispute as to precedence between the two republican representatives led to a bloody fray, in which the King, siding with the Venetians, was rash enough to order a general massacre of the Genoese. This led to a terrible reprisal on the part of the Genoese Republic.

From 1372 dates the Genoese Occupation of Famagusta and a considerable area of country around. Thereafter the rest of the island, although nominally still under the sway of the Lusignans, was to a great extent tributary either to the Republic of Genoa or to other powers. The Genoese Occupation extended throughout the reigns of—

(12) James I.	} Kings of Jerusalem, Cyprus, and Armenia	{ 1382-1398. 1398-1432. 1432-1458.
(13) Janus		
(14) John II.		

(15) Charlotte, Queen of Jerus., Cyprus & Armenia.. 1458-1460.

The Genoese maintained their hold of the only important port of Cyprus until the complete collapse of the Lusignan Dynasty took place in the disputed succession of Charlotte, the last legitimate representative of the house.

(16) James II. (bastard), King of Jerusalem, Cyprus,  
and Armenia . . . . . 1460-1473.

(17) James III., King of Jerusalem, Cyprus, and  
Armenia . . . . . 1473-1474.

(18) Catherine Cornaro, Queen of Jerusalem, Cyprus,  
and Armenia . . . . . 1474-1489.

In 1489 (31st May) Catherine Cornaro ceded the Kingdom of Cyprus to the Doge Agostino Barbarigo, who died in 1501.

#### DOGES OF VENICE.

Leonardo Loredano . .	1501	Francesco Veniero..	1554
Antonio Grimani..	1521	Lorenzo de Prioli . .	1556
Andrea Gritti . . .	1523	Hieronimo de Prioli	1559
Pietro Lando . . .	1538	Pietro Loredano . .	1567
Francesco Donato . .	1545	Alvigi Mocenigo . .	1570
Marcantonio Trivisano	1553		



## TURKISH OCCUPATION.

In 1571 Cyprus became a province of the Turkish Empire. At first it was classed as a "Pashalik," the government being entrusted to a Pasha of the highest grade resident in Nicosia, whilst two others of inferior rank were appointed to Paphos and Famagusta. This arrangement seems to have been altered in 1670 when Cyprus was transferred to the government of the Qapudan Pasha (Governor of the Archipelago), who delegated his authority to an official called a Musellim, the local Governor of Famagusta being an Agha. In 1839 a Khatti-Sherif was published by the Sultan Abdul Medjid still further modifying the administration. The Governor of Cyprus now received the title of "Kaimakam," and was assisted by a council or "divan" of eight, amongst whom were members of the Orthodox, Maronite, and Armenian Churches.

1566. SELIM II. 1574. AMURAT III. 1595. MAHOMET III.  
 1571. Muzaffer Pasha, first Turkish Governor.. *S. Lusignano*.  
 1590. Murad Pasha .. .. . (Inscription at Kolossi).  
 1600. Jaffa Pasha. Calabrian renegade .. .. . *Cotovicus*.  
 1603. ACHMET I. 1617. MUSTAFA I. 1618. OSMAN II.  
 1623. AMURAT IV. 1640. IBRAHIM. 1649. MAHOMET IV.  
 1670. Cyprus transferred to the "Government of the Archipelago."  
 1687. SOLIMAN III. 1691. ACHMET II. 1695. MUSTAFA II.  
 1703. ACHMET III. 1730. MAHMOUD I. 1734. OSMAN III.  
 1720. Cyprus given to the Grand Vizier.  
 1730. Mentish Zadé Ismail Pasha, Governor (Tomb in Nicosia).  
 1746. Bekir Pasha, first Muteselim .. .. . *Drummond*.  
 1750. Abdallah Bey .. .. .  
 1757. MUSTAFA III. 1774. ABDUL HAMID I. 1789. SELIM III.  
 1764. Chil Osman Muhassil .. .. . *Kyprianos*.  
 1770. Hadji Ismail Agha .. .. .  
 1772. Hussein Agha .. .. .  
 1775. Hadji Abdul Baqui Agha .. .. .  
 1807. MUSTAFA IV. 1808. MAHMOUD II. 1839. ABDUL MEDJID.  
 1820. Kuchuk Mehmed, Muteselim .. .. . *Tricoupis*.  
 1830. Ali Ruhi .. .. .  
 1832. Cyprus occupied by the troops of Mohammed Ali.  
 1839. Cyprus made a Kaimakamlik.  
 1852. Edhem Pasha .. .. . *Dr. Ross*.  
 1861. ABDUL AZIZ. 1876. ABDUL HAMID II.  
 1870. Said Pasha .. .. . *H. Lang*.  
 1878. British Occupation.

## ENGLISH HIGH COMMISSIONERS.

1878. Lieut.-Gen. Sir Garnet Wolseley, G.C.M.G., K.C.B.  
 1879. Col. R. Biddulph, C.B.  
 1886. Sir H. E. Bulwer, K.C.M.G.  
 1892. Sir W. J. Sendall, K.C.M.G.  
 1898. Sir W. F. Haynes Smith, K.C.M.G.  
 1904. Sir C. A. King-Harman, K.C.M.G.  
 1911. Sir Hamilton Goold-Adams, K.C.M.G., C.B.  
 1914. Sir John E. Clauson, K.C.M.G., C.V.O.

This fragmentary record of the past three centuries seems all that is possible to recover from a period during which Cyprus lay almost forgotten by the outside world. During the earlier part of the Turkish Occupation an attempt was made to gain possession of the island by Grand Duke Ferdinand I. of Tuscany, but it miscarried, and after this the only European interest in Cyprus centred at Larnaca in the pacific operations of the merchants of the French, Dutch, and English Levant Companies.

The last European claimant to the Crown of Cyprus was Charles Albert, King of Sardinia, who styles himself on his gold pieces of 20 francs (still common in the monetary circulation of modern Europe) "King of Sardinia, Cyprus, and Jerusalem."

In 1878, Cyprus was occupied by a British Administration under a Convention with Turkey. On the 5th November, 1914, Cyprus was annexed by Great Britain, after 36 years of administration on behalf of the Turkish Empire.

## ADDENDA.

## PAGE 1.—XVIth CENTURY MAPS OF CYPRUS.

The following list of Cartographers of the XVIth century is given in Cobham's "Bibliography of Cyprus," 1900.

Sebastiano Munster (the so-called "German Strabo.")	1555	(0.10 × 0.15)	<i>Bâle.</i>
Ferandus Bertelli . . . .	1562	(0.18 × 0.25)	<i>Rome.</i>
G. F. Camocio . . . .	1566		<i>Venice.</i>
N. Bonifacio Scribenicensis	1570	(Folio)	<i>Venice.</i>
N. Zundteir . . . .	1570	(0.39 × 0.28)	<i>Nurnburg.</i>
Paolo Forlani . . . .	1570		<i>Venice.</i>
N. Nelli . . . .	1570		<i>Venice.</i>

If all the early printed books which contain a map or representation of the island were to be included this list might be

considerably extended. The map of Cyprus signed and dated "Johannes à Deutecum, 1573," is really the first attempt to portray the island with its villages and topographical features in a scientific or graphic manner, and is either the source itself or derived from the same origin as contemporary maps of Cyprus of which the years 1570-3, seem to have been particularly prolific. "Johannes à Deutecum," was called after his native town of Deutechom, or Doetinchem in Guelderland. He worked on the copper plates for Ortelius's "Theatrum Orbis," and Linschoten's "Itinerarium." The copies of the map of Cyprus would possibly be sold as a separate issue to persons interested in the progress of the Turkish aggression of the period.

PAGE 53.—MEDIEVAL COSTUMES REPRESENTED ON THE SEPULCHRAL MONUMENTS.

MANNERS AND CUSTOMS OF THE FRANK COLONISTS.

(*Erratum*): The tombstone of Balian Lambert is dated 1337, not 1330.

The fashion of representing the deceased in the habit in which he lived, on his gravestone, was particularly popular in Cyprus during the XIVth and XVth centuries. We can form a very good idea of the prevailing style of dress during the period—a style which seems to have changed but little during the two centuries in question—by examining these engraved memorials.

Documents of the Crusading epoch give an idea of the close approximation on the part of the Europeans settling in Palestine to the habits and customs of Asia. "In 1192, Salah-ed-Din sent as a present to Count Henry of Champagne a magnificent tunic and turban; the Count in returning thanks says: 'You know that the tunic and the turban are far from being condemned by us; I will certainly make use of your presents.' And the Prince often wore these articles when residing in Acre." (Reinaud, "*Histoires Arabes des Croisades*," p. 528.)

The nobles and rich burghers adopted the oriental costume of long vestments of silk with wide sleeves, embroidered and trimmed with gold braid and decorated with pearls and precious stones. They also seem to have made use of Oriental boots, for a constitution of the Council of Nicosia forbids the clergy to wear such boots with upturned toes, or gold and silver belts, braid, etc. (Mansi. Conc., XXVI.).

Women naturally adopted the Oriental fashion of long flowing vestments. Their dress consisted of two tunics training on the ground, of which the lower was provided with wide sleeves. The upper tunic although very ample in its folds allowed the form of the body to appear on account of the fineness of its texture. These dresses were made of the richest silk and covered with embroidery and jewellery.

Ibn-Djibir, the Arab historian, describing a marriage at Tyre in 1184, says: "The bride was splendidly adorned and wore a robe of silk magnificently worked in gold thread sweeping the ground in the usual fashion. On her head was a diadem of gold covered with gold tissue as a veil . . . . She was preceded by the principal Christian ladies, the orchestra at their head, whilst the Moslem and Christian spectators assisted at the spectacle."

The mediæval traveller Wilbrand de Oldenburg (1211) is one of the first to give any account of the natives and other inhabitants of Cyprus as they appeared to the outside world of that period. "The Franks are the lords of this land, whom the Greeks and Armenians obey as serfs. They are rude in all their habits, and shabby in their dress, sacrificing chiefly to their lusts." This uncomplimentary description of social life in the island would have been modified by the worthy Bishop had he visited it a century later by which time all the luxury and refinement which he notes in Syria and Palestine had been transferred to Cyprus.

Jacobus de Verona who visited Cyprus in 1335 describes the Cyprus ladies in their "black cloaks over their heads and reaching to their feet, in very decent fashion, and thus go all the ladies of Cyprus, shewing nothing but their eyes, and when they go out of doors they always wear this black cloak; and this from the time that the Christians lost Acre." Nicholas Martoni (1394) also refers to this costume: "All women, as well of that town of Famagusta as of other towns in the island, wear black mantles on their heads so that their faces can hardly be seen. And this custom began, and has been followed on account of the sorrow and dire grief for the loss of that city of Acre, and other cities of Syria, for the greater part of the city of Famagusta was made up of the people of Acre."

The homes of the *bourgeoisie* were on a scale of luxury and magnificence emulating the palaces of the *noblesse*. The home life of the Latin merchants resembled that of their Moslem neighbours in many respects. The association of European families with Syrian and Moslem women had introduced into domestic life all the intrigues of the *harems*, and the wives and daughters of the Latin merchants were only permitted to leave their homes—concealed by veils—for the purpose of visiting the bath or attending mass in the parish church. Many of the burghers' houses were provided with private chapels which seem to have been a continual source of trouble to the authorities of the Latin Church. Rey. "Colonies Franques de Syrie."

In 1350 Ludolph von Suchen describing his visit to Famagusta states that the jewels on the head-dress of a rich citizen's daughter were more valuable than all the ornaments of the Queen

of France. "But I dare not speak of their precious stones and golden tissnes, and other riches, for it were a thing unheard of and incredible."

Few of these tombstones remain in Cyprus of an older date than the beginning of the XVth century. As a consequence the costumes represented on them are somewhat different from those above described, but the same semi-oriental character is manifest with the addition of what was known as the "Cipriotta" style in women's dress—the robes cut round the neck "decolleté." The hair is usually represented as flowing over the shoulders unconfined, and in representations of men the beard and hair are shewn as if trimmed to grow long.

The various fragmentary lists of these stones made by different writers give but an impression of their immense number in former times. Even so late as 1878 the Latin cathedrals and churches of Famagusta and Nicosia continued to be paved with them. Since then many have disappeared in course of "restauration," and they have been used wherever a flat slab of such a kind would be convenient. At Kouklia, in Famagusta District, a rural bridge is paved with them, and the effigies of apparently a man and his wife on the remains of a large slab are now nearly effaced by the hoofs of donkeys. In Nicosia itself they have been used to cover over drains, and in fact wherever aqueducts or culverts can be conveniently repaired in such a manner there is a chance of finding fragments of such things. This is of course but a natural fate under the circumstances.

Following the custom of European nations the tombs of the nobility were invariably decorated with figures of the deceased clad in the plate armour of the period, but as a rule very poorly represented. Many of the tombstones are evidently examples of what used to be called the "Portland Road Style" of sepulchral monument, that is to say, they were executed and kept in stock for sale to be used when required and an appropriate inscription was added. For instance a tombstone in the Arab Achmet Mosque collection was evidently intended for a woman, but has afterwards been altered to suit a man by the substitution of a head with a beard!

A very complete and elaborate series of drawings was made some years ago of all the fragments of ancient tombstones in St. Sofia, the Armenian Church, and the mosques of Omerghé, Arab Achmet, and the Serai, Nicosia, by Mr. W. Williams, District Engineer of Cyprus. These were published in 1894 by Major T. Chamberlayne to illustrate his genealogies of Cyprus families in a collection of papers entitled "*Lacrimæ Nicossiensis*." The descriptive text is written in French and is taken chiefly from the works of De Mas Latrie, Du Cange and other French sources.

PAGE 59.—(*Errata*): By a clerical error three bends has been described as “bendy of three,” and six bars is referred to as “barry of three.” The same error occurs on pp. 142 and 152.

PAGE 60.—VENETIAN OFFICIALS IN CYPRUS—XVI<sup>TH</sup> CENTURY.

From time to time the names of these personages are found connected with the historic monuments of Cyprus and the following lists are useful for identification of monuments or heraldry.

*The Proveditore*.—This officer ranked before the Lieutenant-Governor, but was only appointed as a rule when warfare threatened; he acted as general in chief of all forces in the island, including Albanians, Turcoples, etc., and like most of the other officers of the Republic was elected by the Consiglio Grande for a service of two years.

- 1520. Zacharia Loredano (Captain of Famagusta).
- 1537. Francesco Bragadino (Lieutenant-Governor).
- 1551. Sebastiano Venier (first time).
- 1561. Matteo Bembo (Captain of Famagusta).
- 1562. Bernardo Sagrado.
- 1564. Nicolo Zeno.
- 1564. Antonio Bragadino.
- 1566. Francesco Barbaro (author of the great fortifications at Kyrenia, Nicosia and elsewhere).
- 1568. Lorenzo Bembo (Captain of Famagusta).
- 1570. Sebastiano Venier (second time). Unable to proceed to Cyprus, he commanded at the battle of Lepanto and afterwards became Doge.

Estore Baglioni was the acting Proveditore during the Turkish invasion. He shared the fate of the heroic Bragadino together with nearly all the other Italian officials of the Venetian Government. A handsome monument to Baglioni's memory was set up in the principal church of Bergamo by his fellow townsmen. The following inscription is engraved upon this cenotaph—

D.O.M. / ESTORI BALIONO / PIETATE ET ARMIS /  
 INSIGNI / POST CLARISSIMA IN SALAMINÆ /  
 PROPUGNATIONE EDITA FACINORA / IMPIIS  
 FOEDIFRAGI HOSTIS GLADIIS / INTERFECTO  
 BERGOMATES ARÆ / DIVI JOSEPHI MUNICIPES  
 QUIA / DUM CIVITATIS GUBERNATOR ADESSET /  
 EOS MIRIFICE DILEXERIT ET UNA / DIVUM  
 IPSUM COLUERIT/PARENTANDUM CURAVERUNT.

*The Lieutenant-Governor*.—This officer was appointed every two years by the Consiglio Grande of the Serene Republic. He

resided in Nicosia and had special charge of the western division of the island whilst the Captain of Famagusta attended to the eastern part.

Francesco Barbadico ..	1489	Giovanni Mauro ..	1534
* Hieronymo Decadepesaro	1491	Lorenzo Falebro ..	1535
Giovanni Donato .. ..	1493	Giovanni F. Badnario	1538
Andrea Bombadico ..	1495	Cristoforo Capello ..	1540
Andrea Venerio .. ..	1497	Aloisio de Rippa ..	1543
Cosmo Pasqualigo ..	1499	‡ Carlo Capello ..	1545
Nicolo de Prioli .. ..	1501	‡ Victor Barbadico ..	1546
Pietro Balbi .. ..	1503	Salvator Michael ..	1547
† Cristoforo Mauro .. ..	1505	Alessandro Quataveno	1549
Lorenzo Giustiniano ..	1507	Francesco Coppo ..	1551
Nicolo Pisani .. ..	1509	Marco Grimano ..	1553
Paolo Gradenigo .. ..	1511	Giov. Batt. Donado	1555
Donato Marcillo .. ..	1514	Giovanni Renier ..	1557
(Uncertain) .. ..	1516	Zacharia Barbaro ..	1559
Leonardo Cymo .. ..	1518	Piero ——— ..	1561
Gio. Batt. Mauro ..	1519	Davide Trevizano ..	1563
Giacomo Badnario ..	1522	Marin Gradenigo ..	1565
Domenico Capello ..	1523	Nicolo Querini ..	1566
Francesco Bragadino ..	1525	Agostino Barbarigo	1567
Agostino Demulla ..	1530	Nicolo Dandolo ..	1569
Stefano Tempulo ..	1532		

*Captains of Famagusta (Captains of Cyprus).*—For several years the Venetian Republic omitted to send a Proveditore or Military Governor to Cyprus and during this period the Captain of Famagusta was empowered to exercise the military jurisdiction and inspection of the different fortresses in the island. His usual functions consisted in the government of the eastern part of the kingdom with the assistance of two counsellors in the same way that the Lieutenant-Governor administered the western portion. In the commissions of these officers it is curious to note an instruction that they are not permitted to affix their coats of arms to any public building erected or repaired under their administration, but this order seems not to have been always obeyed.

Giovanni Diedo .. ..	1480	Cosmo Pasqualigo ..	1493
Francesco Cigogna ..	1485	(afterwards Governor)	
Daniele Bembo .. ..	1485	Nicolo Priuli .. ..	1495
Matteo Barbaro .. ..	1488	(afterwards Governor,	
Baldassare Trivizani ..	1489	arms on City Gate)	
Nicolo Foscari .. ..	1491	Bartolommeo Minio ..	1497
(Citadel inscription)		Troilo Malipiero .. ..	1499

\* Mentioned in inscription at Larnaca.

† The hero of Shakespeare's tragedy.

‡ Buried in S. Sofia, epitaph preserved,

Geronimo Bon and		Domenico Contarini	..	1534
Lorenzo Contarini..	1501	Leonardo Venier	.. ..	1535
Paolo Marin	.. .. 1503	Maffio Pisani	.. .. .	1537
Domenico Benetti	.. 1505	Giovanni Gritti, and		
Benetto Sanudo..	.. 1507	Giov. Contarini	.. ..	1538
Piero Lion	.. .. 1509	Nic. Giustiniani	.. ..	1540
Alvige Contarini	.. 1511	Andrea Dandolo	.. ..	1544
Giovanni Centani	.. 1514	Giovan-Matteo Bembo	..	1546
Vincenzo Capello	.. 1516	Francesco Grimani	.. ..	1548
Bartolommeo Mosto	.. 1518	Marco Loredano	.. ..	1550
Zacharia Loredano	.. 1520	Giovanni Renier	.. ..	1552
Nicolo Dolfín	.. .. 1522	(arms on Palace)		
Andrea Donado..	.. 1525	Cornelio Barbaro	.. ..	1554
(tombstone)		Piero Navagiero	.. ..	1556
Marcantonio Canale	.. 1526	Domenico Trevizani	..	1558
Anzolo Trivizani	.. 1527	Pandolfo Gnoro	.. ..	1560
Antonio Soriano	.. 1530	Lorenzo Bembo	.. ..	1564
Tommaso Contarini		Marco Michaeli	.. ..	1566
and Franc. Bernado	1532	Marcantonio Bragadino	..	1569

Certain of the memorials and souvenirs of the Venetian Government which are to be found in Europe, and which illustrate the history of Cyprus are interesting to record under the circumstances.

The two principal actors in the great drama of the siege of Famagusta, Marcantonio Bragadino and Estore Baglioni, are commemorated in different places in the old Venetian State. At Venice a large mural monument in the church of SS. Giovanni and Paolo is surmounted by a fresco representing the flaying alive of the hero in the piazza of Famagusta, underneath is written the following epitaph—

D. O. P.

M. ANTONII BRAGADENI DUM PRO FIDE ET PATRIA  
BELLO CYPRIO SALAMINÆ CONTRA TURCAS CONSTANTER  
FORTITERQ. CURAM PRINCIPEM SUSTINERET LONGA  
OBSIDIONE VICTI A PERFIDA HOSTIS MANU IPSO VIVO AC  
INTREPIDE SUFFERENTE DETRACTA

PELLIS

ANN. SAL. M.D.LXXI XV KAL SEPT. ANTON. FRATRIS  
OPERA ET INPENZA BYZANTIO HUC

ADVECTA

ATQUE HIC A MARCO HERMOLAO ANTONIOQUE FILIIS  
PIENTISSIMIS AD SUMMI DEI PATRIÆ PATERNIQUE  
NOMINIS GLORIAM SEMPITERNAM

POSITA

ANN. SAL. MDLXXXVI VIXIT ANN. XLVI

In the centre of the monument was formerly a fine bronze bust of the hero (life size) between two seated lions. This now reposes in the sculpture gallery of the Ducal Palace, and a plaster



cast occupies its original place. Over the entrance to one of the Bragadino palaces in a narrow lane or "calle" not far from the Arsenal, is a large marble panel sculptured with a representation of "Daniel amongst the lions," an allusive memorial to Marcantonio Bragadino's fate.

In this connexion it is interesting to recall the curious description of the civil government of Cyprus in the XVIth century by Fra Stefano Lusignano ("Corografia," p. 84): "In Nicosia an official called Viscount is appointed by the 'Rettori,' and it is necessary that according to the 'Assises of Jerusalem' he should be a knight with golden spurs and a feudatory. He is called the 'Signor di Notte,' because he has control over every kind of person found out of doors between certain hours, he has also the power to imprison them, and take away their arms. This officer has authority over all the citizens of Nicosia, except the nobles: and in the neighbourhood of the city to the distance of three leagues or nine miles around. All first causes are brought before him, and the Rettori only intervene in appeal cases. He can inflict penalties of any kind except sentence of death, or the drawing of blood of some importance; but cutting off ears and nose, banishing to the galleys, torturing with the 'cord,' flogging, and boiling, and similar penalties are within his power. Criminal sentences cannot be executed without the presence of the Viscount, accompanied by the Rettori, but no one intervenes in first causes.

"When the Viscount sits in his tribunal, he always has two assistants, one on the right hand the other on the left, who must be citizens and not nobles, and they are called the judges, the court of the Viscount is called the 'Corte bassa.' The court of the Rettori which represents the former Royal Court is called 'l'alta Corte.'

"The Viscount was obliged to keep the city supplied with corn and every other kind of provisions.

"When the Viscount rides forth, he carries at his saddle-bow a baton silver gilt at each end, and he is accompanied by about sixteen to twenty soldiers in case of any disturbance in the city.

"The Viscount has a subordinate official who is elected by the people, and is called 'Mattasibo.' This would appear to be a Levantine word derived from the Arabic signifying a peace officer in charge of the bazaar, etc. "He has authority over everything sold in the piazza; he tests the weights and measures, and can punish, put in prison, and torture with the 'cord' to the extent of three times only. In civil causes he gives judgment if the cause is not of more value than a ducat. When he rides forth he carries a baton like that of the Viscount but with silver and not gilded ends.

"In Nicosia there is still another official who is appointed by the Rettori, and is called 'Rais.' He judges in all civil causes of first instance amongst the different people found in Cyprus

who are neither Greeks nor Latin, such as the Armenians, Copts, Jacobites, Nestorians, Maronites, Syrians and Indians. The appeals from the Rais go to the Viscount and then to the Rettori."

It is curious to note that two tombstones of "Rais" of the Syrians survive, but both are in Latin churches, shewing that this official was not necessarily a Syrian Christian.

Of the official residences of the above mentioned notables no trace survives at the present day.

PAGE 61.—(*Erratum*) For Part VI, read Part XXII.

— 72. ————— For XIIth century, read XIIIth century.

— 117. ————— For Autriche, read Antioche.

PAGES 170 AND 194.—BRITISH F.O. CONSULS IN CYPRUS—  
XIXTH CENTURY.

The series of British Consuls and Consular agents in Cyprus under the Foreign Office after the disappearance of the Worshipped Levant Company in 1825, was at times interrupted by vacancies and alterations in the appointment.

Mr. Niven Kerr was succeeded by an Italian named Antonio Palma as Consular Agent, in 1850. From 1860 to 1866 several Englishmen occupied the position for short periods of a few months as temporary Vice-Consuls amongst them being Mr. Dominic Colnaghi, afterwards Consul-General at Florence. In 1866 a regular Consul named Chas. B. Sandwith was appointed.

A certain Mr. Smith "Limboulaki" (a nickname—"little boatman") who was possibly some original of the period, appears to have occupied the post of Consular Agent for over 40 years. His record of services in the F.O. List states that he was first appointed at Baffon (*sic*) in 1826; he continued to act in the same capacity in 1868, at which time there was no regular Consul in Cyprus (?). At Larnaca a large old fashioned house on the Marina is still pointed out as "Mr. Smith's house."

In 1871 Mr. W. Riddell acted as Consular Agent for 6 months; he was succeeded—or rather the post was shared by Mr. (afterwards Sir) R. Hamilton Lang, a bank manager in Larnaca. Mr. Lang claims to have been "full Consul" (see the preface to his book "Cyprus," 1878.) His name is not in the F.O. List of the period, and he seems to have left the island before the appointment of a regular Consul in the person of Mr. Chas. F. Watkins in 1877.

PAGE 197.—(*Erratum*) For "1344," read "1340."

— 211. ————— For "The tomb chambers," read "The chambers of the smaller tomb."

— 233. ————— For "345," read "341."

PAGE 311.—MEMORIALS OF THE RIVAL QUEENS OF CYPRUS.

Almost the only historical memorials surviving at the present day of the Royal House of Lusignan of Cyprus, commemorate the

legitimate queen Charlotte and her successful rival Catherine Cornaro, in the places where they respectively died—Rome and Venice.

The Lusignan Dynasty of Cyprus ends in the lurid episodes of a disputed succession to the crown between a legitimate heiress and her illegitimate brother, the children of John II., King of Cyprus, Jerusalem and Armenia. The legitimate Queen Charlotte and the wife of the usurper King James II. eventually shared a very similar fate, both dying as exiles from the kingdom where they once had ruled. Of the two the legitimate Queen had perhaps the hardest fortune, although after a life of sad vicissitudes she received the honour of a tomb in the newly erected St. Peter's in Rome. Her cause was espoused by certain of the Popes whose policy was against the Serene Republic, but they did little towards reinstating her in her lost possessions. Jauna in his "Histoire" gives a lengthy account of her obsequies: "Ses funérailles qui furent célébrées ne furent pas moins pompeuses et magnifiques. Il y avoit une Chapelle ardente de 24 pies en longueur sur 18 de large . . . . Le St. Père enfin pour immortaliser la mémoire de cette grande Princesse fit graver sur sa tombe l'inscription suivante—

KARLOTA HIERUSALEM CIPRI & ARMENIÆ REGINA.  
OBIIT XVI JULII ANNO MCCCCLXXXVII.

Cette inscription a demeurée dans son entier jusque en l'année 1610 que Paul V. fit démolir la Chapelle de St. George dans laquelle elle avoit été déposée pour mettre l'Eglise de St. Pierre plus à la moderne." "Chypre," p. 1047.

The princess was also honoured with a memorial portrait on the walls of the Sacristy of the Church of Santo Spirito, Rome, where she is represented in royal robes, with a crown on her head, and the following inscription records her obligations to Sixtus IV.—

KARLOTA CIPRY REGINA REGNO FORTU-  
NISQUE SPOGLIATA AD SIXTUM QUARTUM  
SUPPLEX CONFUGIENS TANTA BENIGNITATE  
AC MUNIFICENTIA SUSCIPITUR, &c.

This picture, forming one of a series representing episodes in the lives of Eugenius IV., Charlemagne, Charles VIII., and Charlotte of Cyprus, is much obscured with grime and decay. The Queen is represented as signing a book, presumably the register of the Foundling Hospital of St. Spirito: attendant nuns in the Dominican habit stand around whilst a Dominican friar offers her the inkstand for her to dip her pen. The assistants to the Queen are all wearing a badge of a double cross on the left breast the emblem of the St. Spirito Hospital.

The husband of Queen Charlotte (Louis of Savoy) after the death of his wife retired to the Abbey of Ripaille near Thonon where he lived in solitude and died in August, 1482 "dans une piété exemplaire..... On lui donna pour devise un faisceau d'arcs et de flèches brisées avec le mot—*Fracta Magis Feriunt.*"

There seems little doubt that Charlotte de Lusignan was buried in St. Peter's, Rome, although there are several references in old guide books and in some historical works to her funeral taking place in the church of the famous Franciscan Convent at Assisi; this however may very possibly be a mistake arising from some endowment she may have left to the friars who certainly celebrate even in modern days a solemn requiem for her soul.

A very interesting and artistic decoration on the northern facade of Colossi Castle may perhaps have been intended as a memorial of Queen Charlotte de Lusignan, the last legitimate sovereign of Cyprus. It consists of a marble panel of a moulded cruciform outline within which are four shields of arms; it is inserted in the wall at a considerable height, and has therefore escaped destruction.

In the centre of the panel is the largest of the shields bearing the usual Royal quarters: 1, Cross of Jerusalem; 2, on a field barry the lion of Lusignan; 3, the lion rampant of Armenia; 4, the lion rampant of Cyprus; in all these cases the lions are crowned. Above the shield is a large royal crown, and on the dexter side is the coat of arms on a smaller shield of Jean de Lastic (gueules a fess argent); and on the sinister that of Jacques de Milli (per fesse dancette gueules et argent) two of the Grand Masters of Rhodes. Underneath these three shields is a still smaller one bearing the arms of Louis de Magnac Grand Commander of Cyprus of the same period: quarterly, a fleur de lis in each quarter.

It is quite evident that this memorial was put up about the year 1555 when Jacques de Milli had succeeded to the Grandmastership, at the time when a civil war was raging in Cyprus, and the struggle between Charlotte and her bastard brother was attracting the particular attention of the Knights of S. John, who always professed to be the queen's partizans. Such a display of heraldry on the outside of a castle seems like an emblem of defiance set up by the Knights as proof of their adherence to the legitimate dynasty, then on the point of its downfall.

This heraldic achievement at Colossi is perhaps the only example of the Cyprus Royal Arms, of the later period, which can be considered as dated.

Charlotte's sister-in-law and more successful rival in the political world, Catherine di Cornaro, retired from Cyprus with a certain splendour; her queenly state was maintained at the palace of Asolo, and the Venetian Senate regarded their adopted

daughter as a very high personage indeed. The famous Cardinal Bembo has left some sketches of the brilliant little court of Asolo in his "Gli Asolani," c. 1500.

Queen Catherine died at the Castle of Asolo in Venetia, in 1510. Her remains were transported to Venice and buried in the church of the SS. Apostoli, where lies interred her brother Giorgio, who was so instrumental in obtaining the settlement of the Kingdom of Cyprus as a possession of the Venetian Republic.

In 1575 the SS. Apostoli was rebuilt and the remains of the Queen appear to have been secured by her nephews Cardinals Hieronimo and Giovanni Cornaro, two brothers, who erected a singular monument to themselves, and to their royal aunt in the church of St. Salvatore di Rialto. The monument to Queen Catherine is by an artist named Bernardino Contino, who has treated this monument, as well as the one facing it, which is of precisely the same design, as part of the architectural construction of the interior.

The remains of the Queen are deposited under a marble slab, in the floor immediately before the door of the Sacristy, inscribed—

D. O. M.  
CATHARINÆ CORNELIÆ  
CYPRI HIEROSOLYMORE  
AC ARMENIÆ REGINA  
CINERES

The design of the monument, which for some reason has never been completed, would no doubt have embraced the usual recumbent figures of the cardinals, one on each of the marble sarcophagi in the side niches, and we may perhaps venture to suppose the centre of the composition was intended to be filled with a seated or standing figure of the Queen on the square base which has been arranged for some such purpose. The marble bas-relief in the centre of the lower frieze, which represents the Queen presenting the crown of Cyprus to the Doge Barbarigo, is probably a fragment from the Queen's earlier monument in the church of SS. Apostoli.



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